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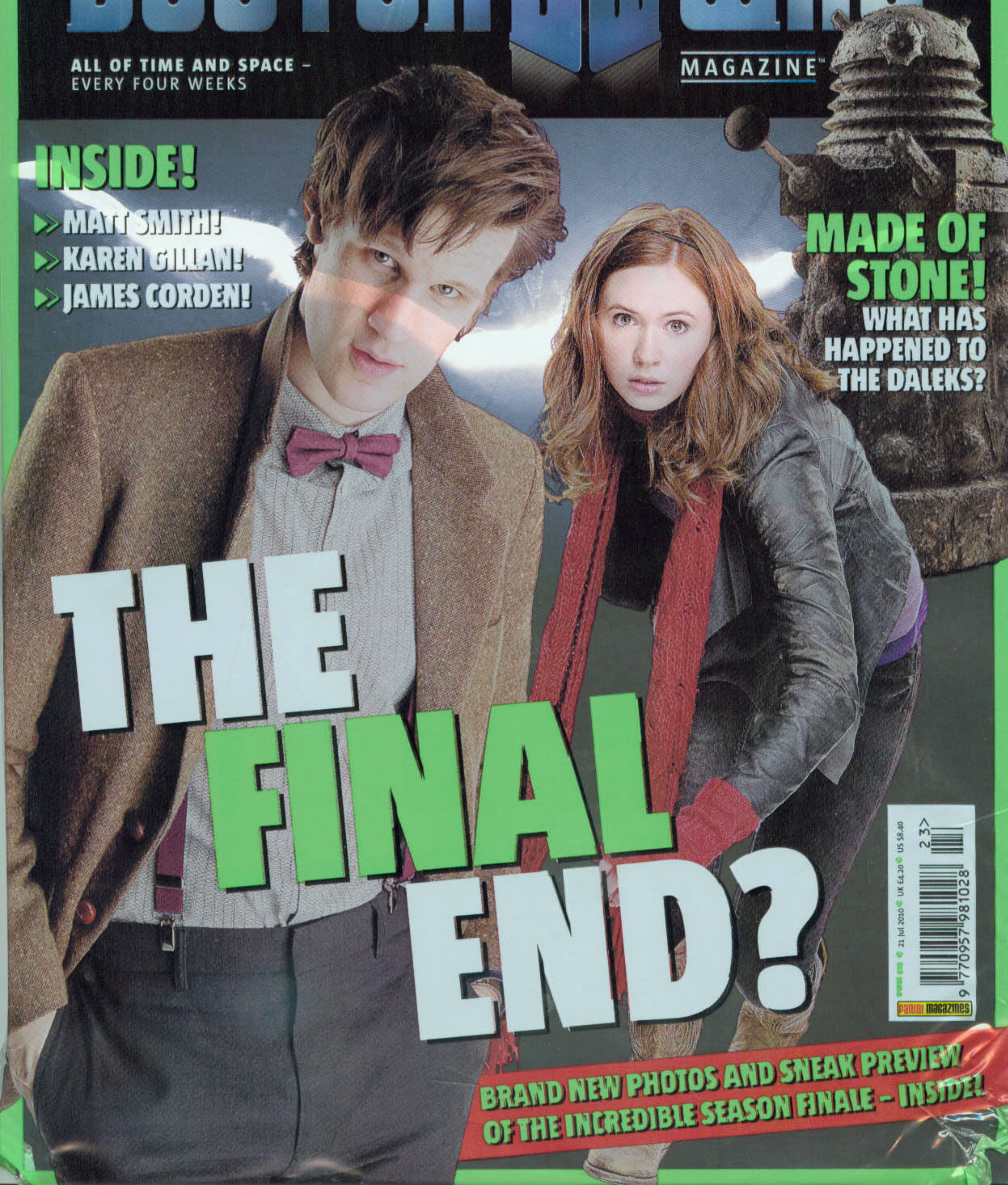

INSIDE!

- MATT SMITH!
- KAREN GILLAN!
- JAMES CORDEN!

MADE OF STONE!

WHAT HAS HAPPENED TO THE DALEKS?

THE FINAL END?

BRAND NEW PHOTOS AND SNEAK PREVIEW OF THE INCREDIBLE SEASON FINALE – INSIDE!

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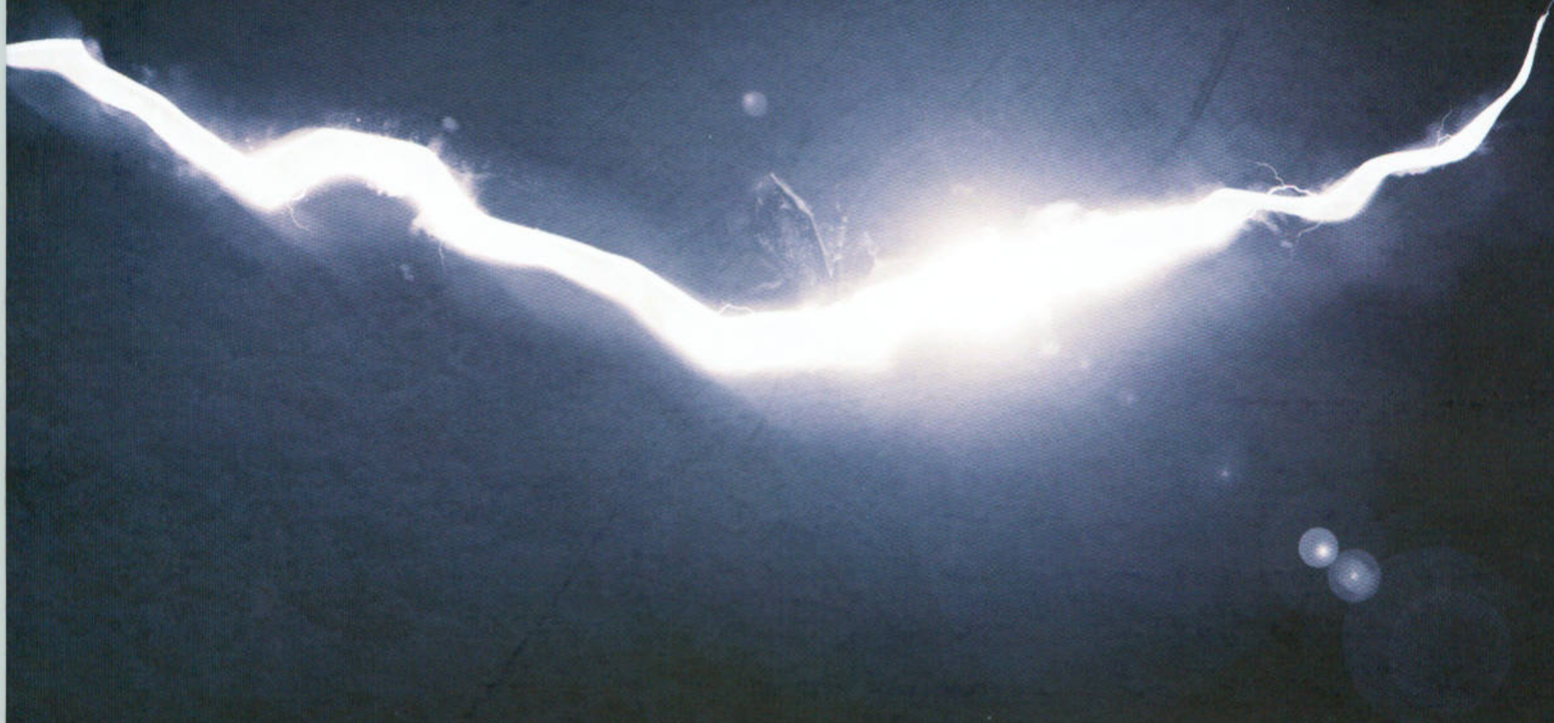

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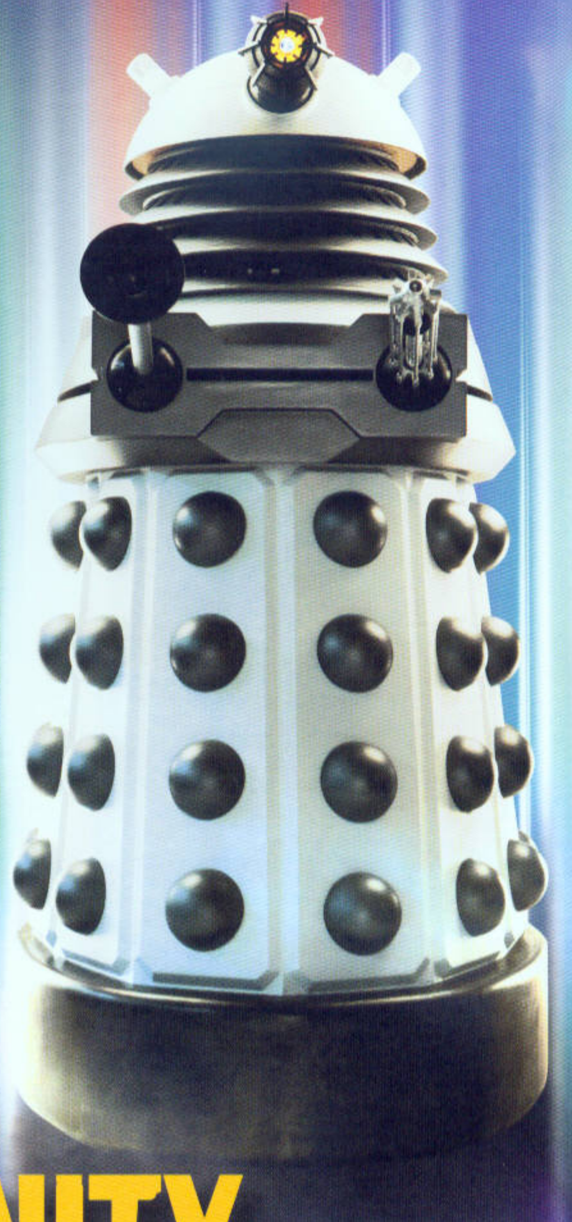

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The Royal Mint

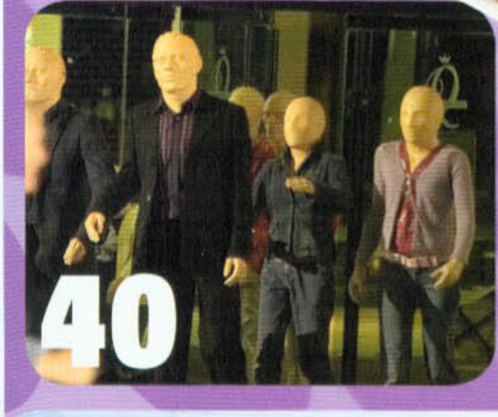
The National Newspaper SHOPS

FN

PULL TO OPEN

"Every star is **exploding at every moment in history**. Any other hero would be **stumped**!"

BBC one DOCTOR WHO THE BIG BANG – 26 JUNE 2010!



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Letter from the Editor

Phew! That was a close one! Okay, so the universe has ended – never even existed in the first place, in fact – but fortunately we've somehow managed to put our heads down and get this issue of **DWM** produced anyway. Don't ask me how! Suffice it to say that it was very complicated, and required us to do quite a bit of overtime. Frankly it's a minor miracle that **DWM** managed to survive the cataclysm and make it out there at all this month – but then again, we're extremely dedicated to bringing you the *best* coverage of *Doctor Who*, no matter what. (Our front cover image seems to have disappeared, though. We did have one ready – honest! – but just as we were about to send it to the printers, a crack in time and space opened and swallowed it up. Sorry about that.)

Assuming you too managed to shield yourself from the destruction of the universe, welcome to another packed issue of your favourite magazine. I'm afraid you're not going to get too many clues from us about what happens in *The Big Bang*, as I know just how much you hate spoilers. However, there are a few intriguing photos from the big finale in our *Pandorica Opens* feature on page 16, including another glimpse of that 'stone' Dalek. Ooh, wait and see, wait and see! I'll tell you this for nothing, though, it's going to be one you are going to want to watch on the night. Don't risk Sky-Plussing it, or your work colleagues spoiling it for you when you get in on Monday morning! Make sure you're sitting in front of that telly on Saturday night!

So as another season of *Doctor Who* comes to a close, we want you to tell us what you thought of it all. This year's *Season Survey* form can be found on page 65, so the second *The Big Bang* has finished, get filling it in! While we're on the subject of surveys – no, we haven't forgotten that we still haven't printed the results of our *last* poll, covering the 2009 Specials and all the merchandise releases from last year. We just weren't expecting to receive quite as many forms – we're still counting them! The results of that poll will appear next issue. Assuming that the universe is somehow restored and we're able to get back to normal, that is...

Tom

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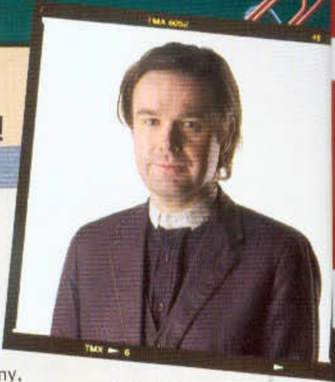
PRODUCTION NOTES

Exec producer **Piers Wenger** asks **Matt Smith** and **Karen Gillan** to help him take on the *Notes*!



SCHISM
MOFFAT-FREE ZONE
MOFFERATOR ZONE

Illustration BEN MORRIS

If there has to be one teeny tiny disappointment in the current run of *Doctor Who*, then dear friends, Whovians and devoted readers of **DWM**, let it be this one.

This month's *Production Notes* are a Moffat-free zone. In place of the usual thrills, spills, insults and irascibility from Steven, this month we – the regular recipients of said insults – get to turn the tables on him.

It was the usual thing.

"I need you!" Steven panted down the phone to me only a couple of days ago. Well, it was a rainy Tuesday afternoon and he's only human after all... "The script for the Christmas Special – it's gone. Disappeared! Slipped through a schism in space and time and I need you to do *Production Notes* while I try to remember it all. SHUT UP! Write anything! Have a ball. You're always moaning about all the bad stuff I say about you, think of this as payback time. Your right to reply. Now go!"

As an executive producer, and therefore highly trained in the art of blind panic and rash delegation, there seemed only one course of action available to me...

"I need you!" I panted down the phone to the Eleventh Doctor moments later. Well it was still a rainy Tuesday afternoon and I am only human. "Steven hasn't finished the Christmas Special – I know, I know, I've got his agent holding on the other line right now – he needs someone to write *Production Notes* and if we want to avoid the episode going out on Valentine's Day, we're going to have to step into the breach. Ouch. Bad choices of words. Stand in for him and for the sake of the readers of **DWM** this month and create some sort of virtual Moffaty out-of-office reply. How you fixed? Busy?"

Which, at the time, seemed like a plan... Though as anyone who's seen *The Lodger* could guess, relying on Matt to be the lynchpin of your plan, does not exactly make it a cast-iron one (clue: when Matt 'acts' as the Doctor, eats fish custard, flirts with Vampire Girls, faces the Daleks with only a jammy dodger as a deterrent, that's actually Matt himself, just a bit toned down...). And true to form, this is how Matt Smith's contribution to this month's *Production Notes* came in:

"Steven Moffat, Steven Moffat. Where to begin? Fact One: He's a genius. Complete *bona fide* genius. To my mind the greatest TV writer there is... Fact Two: he's peculiar. Completely and utterly peculiar. More peculiar than a rabbit that walks like an ostrich. To see both facts in full frontal nudity one only has to attend a readthrough. His scripts are unmatched, two drafts are all he does and he tends not to change a word (his ego dictates thus). Funny, moving, mad, brilliant characters and worlds that plume out of him with such inventiveness and craft. Steven always reads the stage directions at readthroughs, rattling through them like he's swallowed eight volumes of Harry Potter, Stephen Fry and a Wizard Otter. Nothing will stop this man reading the words INT. TARDIS. DAY like it's the greatest story ever told, nay the *only* story ever told.

"And he's funny too. One of the funniest people I know. I sat down once to Sunday lunch at his house when his cool and handsome younger son asked if he and his father could play a game. Steven's reply? 'Yes! We'll play Space tag.' 'Space Tag?' I enquired? 'What the hell's that? Space Tag?' 'I dunno,' he bellowed. 'We'll find out when we play!'"

Space Tag, Ostriches and Wizard Otters – *that's* why they pay them the big bucks.

Thank God then for Amy Pond/Karen Gillan. Surely there's a girl you can rely on in a tight spot... So. Karen on Steven. What does *she* think is the most crucial thing the readers of **Doctor Who Magazine** need to know about him?

"The Mofferator (that came from him initially, not me) and I got stuck in Los Angeles during the whole volcanic ash cloud incident a few months ago. Matt had already planned a holiday so me and Steven were stuck in Beverly Hills. Just me, the Moff and the City of Angels at our disposal. It's a tough life isn't it?

"Every night at 8pm we'd meet in the hotel reception and go for sushi and red wine... Moffat is quite the wine buff I find out. But I was more surprised by the fact that Steven Moffat loves sushi. When he writes *Doctor Who*, he writes from a child's perspective with the brains of a very clever man. So I sort of imagined he would eat sweets and crisps and would hate the idea of raw fish. But we eat sushi every night until one day he crumbles and orders something else out of the blue. Truffle popcorn. A massive overflowing bowl of it. Ha. Gotcha! He then reveals that chocolate needs to be hidden from him or he *will* eat it. No matter who it belongs to or how much he knows he shouldn't. He simply cannot resist. So I'm thinking – there he is! That sums him up. Half chocolate-loving, half sushi-loving. Half child, half man. Not altogether unlike the Time Lord himself."

So there you have it. Maybe *Production Notes* was a bit light on news scoops this month, but at least you've got a free Steven Moffat screensaver in words; a fittingly bonkers insight into the weird and wonderful world of *Doctor Who*'s head writer, by those who know his words the best.

Gallifrey Guardian

Torchwood returns for a fourth series!

TORCHWOOD, THE HUGELY successful spin-off from *Doctor Who*, is set to return for a fourth series – and this time, it's going international, with stories featuring locations not just in the UK, but also in the USA and across the world! The new series is the first to be made since the five-part thriller *Torchwood: Children of Earth*, which was broadcast on BBC One to great acclaim in the summer of 2009.

John Barrowman and Eve Myles will return in their roles as Captain Jack Harkness and Gwen Cooper respectively, with further members of cast yet to be confirmed. The new season will be comprised of 10 episodes and is to be a three-way co-production between BBC Cymru Wales, BBC Worldwide and US premium entertainment network, Starz Entertainment. BBC Worldwide will distribute the series to broadcasters globally.

The writing team will by led by *Torchwood*'s creator, Russell T Davies, and produced by BBC Worldwide Productions. Speaking to BBC News, Russell said, "We will still be shooting in Wales, there will still be Cardiff action on your screens, but the story now takes the team to America – and to some other countries as well... It's going to be really good, strong, human stories at the heart of this. Never mind the travel, it's still about people, really. The Barrowman will be back, bless him, with hopefully some more UK signings to come... and a new American cast, as well. That's part of the fun of the script, it's gonna be the culture clash... it's going to be the Americans puzzling over the Welsh, and the Welsh not knowing what's going on in America. There's a lot of fun to be had with that in the story. It's going to be lively and it's going to be a good laugh!"

Davies will also return as one of the show's three executive producers, alongside Julie Gardner, who now acts as BBC Worldwide Productions' Senior Vice President Scripted. Jane Tranter, former BBC Head of Drama and now Executive Vice President at BBC Worldwide Productions, is the third executive producer. The series has been commissioned by the Controller of BBC One, Jay Hunt, Controller of BBC Drama, Ben Stephenson, and Starz President and CEO, Chris Albrecht.

The last time we saw Captain Jack was in *The End of Time*...

Ben Stephenson enthused, "We have a long history of working with many US networks but it is incredibly exciting to be working with Starz for the first time, as well as to be reunited with the best of British in Russell, Jane and Julie. *Torchwood* will burst back onto the screen with a shocking and moving story with global stakes and locations that will make it feel bigger and bolder than ever"

Jane Tranter added, "*Torchwood* has attracted remarkable attention and loyalty in both the UK and US, and in this new partnership with Starz, the next chapter will not only reward our current fans, but also introduce new viewers to the most impressive instalment yet."

It's anticipated that Series Four of *Torchwood* will be broadcast next year, alongside Series Five of *The Sarah Jane Adventures* and the thirty-second series of *Doctor Who* – meaning that there'll be a bumper crop of episodes of *Doctor Who* and its spin-offs to enjoy on TV in 2011!

This Issue

Sarah Jane's back!
The titles of all six stories from the fourth series of *The Sarah Jane Adventures* are revealed!

Tom Baker's back!
The Fourth Doctor and Mike Yates return in a new series of audio adventures this autumn!

Susan's back!
Susan Foreman, the Doctor's granddaughter, is coming back for more adventures on audio, too!

BAFTA Craft Award Winners

Doctor Who, *Torchwood* and *The Sarah Jane Adventures* have all triumphed in the 19th BAFTA Cymru awards, which were held on 23 May 2010 at the Wales Millennium Centre. For *Doctor Who*, Edward Thomas won the award for Best Design for *The Waters of Mars*, while Barbara Southcott won Best Make-Up for *The End of Time* Part One [pictured above]. *Torchwood – Children of Earth* Day One won not only Best Drama Series/Serial for Television but also Best Editor, for Will Oswald's contribution. Richard Jenkins and Anwen Aspden picked up the gong for Best Interactive for *The Sarah Jane Adventures*.

Susan Foreman's new audio adventure

Carole Ann Ford will again be returning as the Doctor's granddaughter Susan during the fourth and final season of Eighth Doctor Audio Adventures from Big Finish. "And," teases executive producer Nicholas Briggs, "Susan is back in more than one episode... Of course, the character returned to our *Doctor Who* audios last year in the subscriber special *An Earthly Child*, in which she met the Eighth Doctor for the first time. The story was a huge success, and both Carole and Paul McGann loved working together – Paul said he didn't actually know that the Doctor had a granddaughter, and he really responded to the relationship."

New titles announced for the season include *Relative Dimensions* by Marc Platt (December 2010); *Prisoner of the Sun* by Eddie Robson (January 2011); and a spectacular two-part finale, which begins in February 2011. Little has been revealed about this story so far, except that it features the Daleks – and the last episode of the season is ominously called *To The Death*.

The Sarah Jane Adventures Series Four – **Titles revealed**!

"At last! Now we know what the titles are!" cries Sarah Jane with glee.

THANKS TO EXECUTIVE producer Russell T Davies, **DWM** can now exclusively announce some details about each of the two-part stories of the fourth series of *The Sarah Jane Adventures*, due to be shown this autumn on BBC One and CBBC. The six stories are...

4.1/4.2 The Nightmare Man

The series kicks off with *The Nightmare Man* by Joseph Lidster. The story is directed by Joss Agnew and guest stars **Julian Bleach** as the Nightmare Man of the title. Julian is, of course, well known to *Doctor Who* viewers for playing Davros in 2008's *The Stolen Earth*/*Journey's End*.

4.3/4.4 The Vault of Secrets

The Vault of Secrets is by Phil Ford who is also co-producer on the series. Joss Agnew once again directs with **Cheryl Campbell** guest-starring as Ocean Waters. Cheryl is a familiar face on TV, having made many appearances including regular roles in *William and Mary*, *Funland* and *Pennies from Heaven*.

4.5/4.6 Death of the Doctor

The third story in the run is the much anticipated *Death of the Doctor*, written by Russell T Davies himself, directed by Ashley Way and, as previously announced, guest-starring **Matt Smith** as the Doctor and **Katy Manning** as Jo Grant. Katy previously played Jo, companion to the Third Doctor in the 1970s and this is the first time that she has returned to the part on TV in over 35 years. Also joining the cast are *Footballer's Wives*' **Laila Rouass** as Tia Karim and *Hollyoaks*' **Finn Jones** as Santiago Jones.

4.7/4.8 The Empty Planet

Gareth Roberts is the writer of the fourth story, which goes by the charmingly old-school title of *The Empty Planet* and is directed by Ashley Way. The story's guest-star is newcomer **Joe Mason** who plays Gavin.

4.9/4.10 Lost in Time

Rupert Laight's *Lost in Time* is directed by Joss Agnew and features the mysterious Shopkeeper, played by **Cyril Nri** whose many TV appearances include regular roles in *The Bill* and *This Life*.

4.11/4.12 Goodbye, Sarah Jane Smith

The series concludes with the appropriately, but ominously, titled *Goodbye, Sarah Jane Smith* written by Gareth Roberts and former **DWM** editor Clayton Hickman. Directed by Joss Agnew, *Bonekickers* and *Survivors* star **Julie Graham** appears as Ruby White.

This fourth year of adventures for Sarah Jane and her friends promises to be the best yet, as producer Brian Minchin tells **DWM**: "The support we get from CBBC means we can make Series Four of *The Sarah Jane Adventures* bigger and better than ever. Even the episode titles alone show what an epic year we've got ahead of us! It's been wonderful to welcome Julian Bleach back into the fold – of course, he was Davros in *Doctor Who* and the Ghost Master in *Torchwood*, and now he completes the set with his most scary villain yet. And it's brilliant to bring Matt Smith back into our Upper Boat studios, alongside Katy Manning, so that both the Eleventh Doctor and Jo Grant can bear witness the terrible day that must surely come to every Time Lord. And when Julie Graham makes her explosive arrival in the series finale, I can guarantee that life on Bannerman Road will never be the same again.

"And that's barely scratching the surface! Phil Ford, returning as co-producer on the series, has brilliantly linked Sarah Jane to his animated *Doctor Who* adventure from 2009, *Dreamland*. Remember those Men In Black? And did you ever wonder why legends of the Men In Black disappeared in the 1970s? You're about to find out, as Mr Dread and his fellow androids make an appearance in the flesh! Or in the metal, I suppose. And when an old enemy makes a return at the same time, the sparks are really going to fly. Elsewhere, we've got some dazzling new robots, an alien world, a secret in the cellar, the Dark Horde, assassins, ghosts, Tudors and Nazis! All that, and a very important parrot too.

"But our secret weapon, as ever, is the wonderful regular cast. Lis Sladen, Tommy Knight, Daniel Anthony and Anjli Mohindra are all back, along with Mina Anwar and Ace Bhatti as Rani's long-suffering parents, Gita and Haresh Chandra. Not to mention K9, of course, with his voice provided by John Leeson, and Mr Smith, voiced as ever by Alexander Armstrong. This year, we'll see the gang beginning to grow up, as life starts to take them in different directions, with change in the air. Though don't worry – this team will survive anything, and there are always new dangers to be fought!

"By the time you read this, we should be just about to wrap on Series Four. But it doesn't stop there – we're charging straight on to shoot the first three stories of Series Five. This simply makes sense for various logistical and budgetary reasons, and it's a sign of our continued support within the BBC that we can do this. So Series Five will soon be hitting the streets of Cardiff, with Ashley Way already lining up his team. It's far too soon to give anything away about these stories, since they're more than 12 months from transmission, but they consist of two adventures from Phil Ford, and one from Gareth Roberts."

The Sarah Jane Adventures is set for an autumn broadcast with actual dates and times still to be confirmed.

Richard and Tom and Susan, ready to board the TARDIS once more!

Tom Baker returns for more audio adventures!

FOLLOWING THE SUCCESS of BBC Audio's 2009 five-part series *Hornets' Nest*, Tom Baker, Richard Franklin and Susan Jameson are set to return as the Fourth Doctor, Mike Yates and Mrs Wibbsey in a brand new series of audio adventures called *Demon Quest*. **DWM** caught up with BBC Audio commissioning editor Michael Stevens to ask him about the project.

Was it hard to persuade Tom, Richard and Susan to return? "They actually all seemed rather keen!" says Michael. "I think they had enjoyed working together last time, for *Hornets' Nest*, and were just as keen as us to see what happens to the Doctor, Mike Yates and Mrs Wibbsey next! We have a wonderful guest cast lined up for the series – including Steven Pacey [*Blake's 7*], Jan Francis [*Just Good Friends*], Richard Coyle [*Coupling*], Finty Williams [*Cranford*], Rowena Cooper, Kate Sachs, Nigel Anthony and Rupert Holliday Evans [*The Sontaran Stratagem/The Poison Sky*].

"*Demon Quest* comprises five stories – *The Relics of Time*, *The Demon of Paris*, *A Shard of Ice*, *Starfall* and *Sepulchre* – which can be enjoyed in their own right but which also make up a five-part saga. A turn of events at the start of Story 1 has far-reaching consequences for our heroes, and throughout the stories they are striving to get back on an even keel."

So, what's this new series about?

"The Doctor and Mrs Wibbsey receive four unusual artefacts," Michael explains, "each of which depicts the Doctor's presence in a particular place and time. At the same time, something very important to the Doctor falls into the wrong hands. The artefacts represent a series of clues, and only by following them can they hope to retrieve the Doctor's stolen property."

When in *Doctor Who* history is *Demon Quest* set? "As with *Hornets' Nest*, we don't specify when exactly," says Michael. "There are several possibilities. *Hornets' Nest* can easily be placed between Series 15 and 16, if one has a mind to, but that's not categorical. Those listening carefully will have heard the Doctor mention he has a dog in one of the stories. In Earth terms, *Demon Quest* takes place one year later – but of course that's not necessarily the same in the Doctor's terms! As with *Hornets' Nest*, all five stories are written by Paul Magrs, and I'm the script editor. The producer of the series is the estimable Kate Thomas."

The Relics of Time is scheduled for publication on 2 September, with the others following at monthly intervals. *Starfall* and *Sepulchre* will be published simultaneously in early December. "We have some very exciting plans for cover artwork," Michael reveals, "but you'll have to wait and see!"

Adventure Games

The second in the series of *Doctor Who – The Adventure Games* is *Blood of the Cybermen*. The game is free, and will be available to download from Saturday 26 June on the BBC's *Doctor Who* website, *www.bbc.co.uk/doctorwho*

New DWAs

AMAZING COLLECTOR'S EDITION
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Doctor Who Adventures 172, the magazine for younger readers, is out now price £2.20, and features an interview with Silurian maker Rob Mayor, a 'World Cup monster squad' and another exclusive diary entry from Matt Smith. It comes with a free *Doctor Who* projector torch. Future issues include a collector's edition 3-D cover (pictured).

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MISSION TO THE UNKNOWN

Peter Purves provides linking commentary to this soundtrack of a lost 1965 TV episode

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BEYOND THE TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

Karen at the BAFTA Craft Awards © Rex Features

Perfectly crafted Karen

Karen Gillan was London girl about town in May, presenting at the BAFTA Craft Awards on 23 and attending the *Sex and the City 2* première on 27. She was a *One Show* guest on 28. Karen and **Matt Smith** were shown tucking into – and rating – various dishes during a break in *Doctor Who* filming for BBC One's *Junior Masterchef* on 26 May. Matt's BBC Two drama *Christopher and His Kind* completed shooting in Belfast on 8 June, although some scenes displaying Nazi swastikas caused local controversy.

Doc in Dock

Christopher Eccleston reunites with writer Jimmy McGovern for an episode of forthcoming BBC One six-part drama *Accused*, which shows six people ending up as defendants on trial. Eccleston plays a lapsed Catholic adulterous plumber in *Willy's Story*, which began filming on 30 May.

Master... class

Steven Moffat will deliver a masterclass during the Edinburgh International Television Festival (27 to 29 August). BBC One's three-part *Sherlock*, a modern take on the story of Sherlock Homes written and executive-produced by Moffat and **Mark Gatiss**, is expected this July. BBC Two broadcast *Worried About the Boy* which featured Gatiss as Sex Pistols manager Malcolm McLaren on 16 May.

Oh, law!

NBC passed on taking *Rex is Not Your Lawyer* to series, but **David Tennant** was not deterred, moving on to romantic comedy *Decoy Bride* as James (opposite Kelly MacDonald as Katie) in Scotland, and the Isle of Man from June. David helped honour the *Harry Potter* film franchise at the *National Movie Awards* on 26 May with a video appearance and attended *All My Sons*' press night at London's Apollo Theatre on 27. His 2001 *People Like Us: The Actor* performance as Rob Harker is now available on DVD.

Count on Clarke

Noel Clarke's *4.3.2.1* featuring **Michelle Ryan** premièred at London's Empire on 25 May and Noel and Michelle presented at the *National Film Awards* next day. Around its official 2 June opening Noel appeared on C4's *The Five O'clock Show*, Sky 1's *Angela and Friends* and BBC Two's *The Culture Show*. **Shaun Dingwall** is reprising DCI Mike Lewis in Lynda la Plante's three-part drama *Above Suspicion: Deadly Intent* for ITV1.

Curtis at War

Richard Curtis, a *Radio Times* (5 to 11 June) interviewee, and Lee Hall are writing the screenplay to Michael Morpurgo's *War Horse* for Steven Spielberg to direct. **Dan Zeff** has been directing BBC Four drama *Hattie* starring **Ruth Jones** as *Carry On* actress Hattie Jacques. **James Strong** directs **Georgia Moffett** in six-part BBC Three sitcom *White Van Man* shooting in Manchester.

Corden scores!

James Corden took part in *Soccer Aid* on 6 June, and is currently hosting *James Corden's World Cup Live* on ITV1. James, **Catherine Tate** and **Anthony Head** were guests at **David Walliams**' wedding at Claridges on 16 May. **Tom Baker** lately revisited *Little Britain*'s narrator for a series of themed *Nationwide* advertisements. **Bernard Cribbins** attended the opening of the Chelsea Flower Show on 24 May.

James Corden.

Who Legends

Legends of Kids TV, published to benefit the NSPCC Child's Voice Appeal, includes interviews with **Bernard Cribbins**, **Peter Purves**, **Mat Irvine**, **Derek Jacobi** and **Richard Briers** (*www.legendsofkidstv.co.uk*).

Desperate Finale

Expect **John Barrowman** to go out with a bang in *Desperate Housewives* on 4 (E4) or 7 (C4) July. John is back in the UK, lately appearing on STV's *The Hour* on 26 May and QVC on 22 June.

John gets desperate!

Theatre News

Peter Davison continues in *Legally Blonde the Musical* at London's Savoy Theatre opposite **Sheridan Smith**. **Meera Syal** stars in *Shirley Valentine* at London's Trafalgar Studios 1 in repertory from 20 July to 30 October. **Adjoa Andoh** lately played boarding house owner Bertha in *Joe Turner's Come and Gone* at London's Young Vic while **Trevor Laird** is Squid in *Sucker Punch* at the Royal Court until 24 July. **Hettie MacDonald** is director of Jonathan Harvey touring play *Canary* until 3 July.

Paul Palpitates

Paul Cornell, now writing for DC's *Action Comics*, scripted BBC Three drama pilot *Pulse*, directed by **James Hawes**, broadcast on 3 June, highlighted as *Radio Times*' Pick of the Day. **Phil Ford** wrote CBBC's recent science-fiction drama game show *Mission: 2110* featuring the voice of **Lindsay Duncan** and characters created by Millennium FX.

Simm's Barking

John Simm has been filming 2011 murder drama *Mad Dogs* for Sky 1 in Majorca about a group of old school friends embroiled in a web of intrigue while abroad for a retirement party. Simm was recently in Stamford filming scenes for the fourth year of five year Channel 4 docu-drama *7 Days* for 2012 broadcast.

Quickies

Freema Agyeman returned as narrator for a 12-part third series of BBC Three's *Bizarre ER* on 10 May. JJ Abrams' spy drama *Undercovers*, starring **Gugu Mbatha-Raw**, has been greenlit by NBC for the autumn. **Burn Gorman** plays Martin in forthcoming buddy film *Laid Off*. *Blink*'s **Lucy Gaskell** is now a *Casualty* regular. Writer **Stephen Gallagher** faces a NFT3 Q&A session on 5 July in conjunction with a screening of his 1991 ITV drama *Chimera*. DWM

THE DOCTOR·WHO COMPANION: THE SPECIALS

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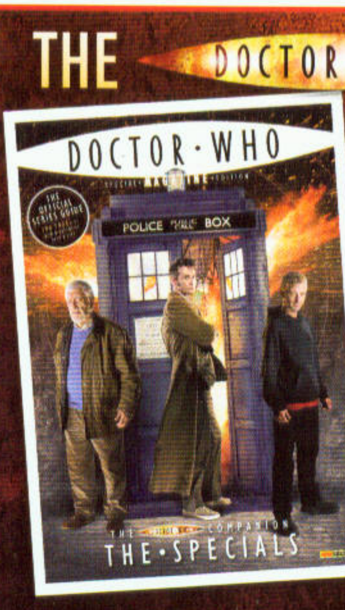


The Next Doctor
The End of Time

Tom Spilsbury reports on how the new series of *Doctor Who* has been faring in the TV ratings war...

Audiences opt to **record and watch later** as **summer heatwave arrives**...

RATINGS FOR THE NEW SERIES OF *Doctor Who* have been staying at a solid level over the middle part of the run – with the show staying comfortably inside the Top 20 programmes, just as it has for virtually every episode over the past five years.

What has been particularly noticeable however, is that the time and manner in which people are choosing to watch the show is changing. The episodes making up Matt Smith's first series have often been scheduled in a much earlier timeslot than Christopher Eccleston and David Tennant's episodes – and this has lead to a far greater number of people recording the episodes, or watching via iPlayer (something which didn't exist until the 2008 series). Those earlier series were seldomly scheduled much before 7pm, whereas only one Matt Smith episode has been shown so late in the evening. The combination of there being fewer people at home earlier in the evening, and some particularly warm weather during May, has led to some lower than usual 'overnight' ratings – but it's clear that those 'missing' viewers are still watching *Doctor Who*.

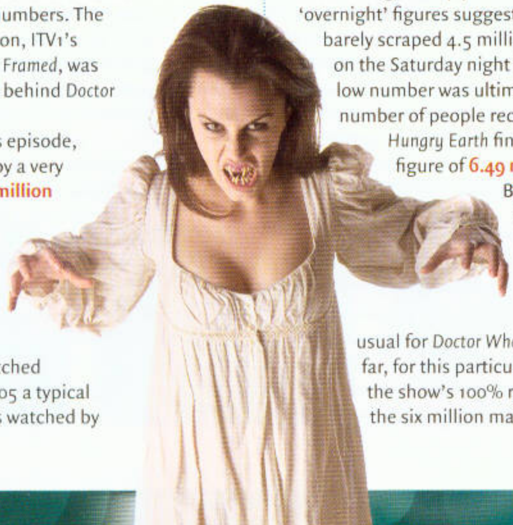
"What heatwave?"

The Vampires of Venice, for example, was shown at a particularly early 6pm on Saturday 8 May, and attracted an official figure of **7.68 million** viewers (**7.28 million** on BBC One and **0.40 million** on BBC HD). However, approximately 1.5 million viewers from that total watched via a recording (*eg* on DVD, Sky Plus, or even good old VHS) – a far higher number than were recording the show a few years ago.

This appears to be a trend across the whole of television – although it seems to be particularly true of *Doctor Who*, suggesting that viewers are particularly keen to make sure they catch up with the Doctor's adventures even if they're not in on a Saturday night. The BBC's iPlayer figures, which are recorded separately, are also hugely impressive. At the time of writing, *The Vampires of Venice* had been viewed over 1.2 million times via the service. Previous episodes of this series (all of which are still available until after transmission of the finale) have also achieved large numbers on iPlayer, with the first episode, *The Eleventh Hour*, now having notched up 2 million views – a record for any BBC programme.

On TV figures alone, *The Vampires of Venice* was behind only ITV1's *Britain's Got Talent* on the Saturday night, and across the week only episodes of *EastEnders*, *Coronation Street* and *Lewis* managed even higher numbers. The show's direct competition, ITV1's *Funniest Ever You've Been Framed*, was some considerable way behind *Doctor Who* with 4.50 million.

The following week's episode, *Amy's Choice*, was seen by a very similar number – **7.55 million** (**7.06 million** on BBC One, **0.49 million** on BBC HD). Again, the 'time delay' factor was much in evidence – around 1.4 million of that total watched a recording. Back in 2005 a typical *Doctor Who* episode was watched by around 0.5 million people via a recording, so again, it's intriguing to see how television viewing habits are changing, with many other shows also adding over a million viewers to their 'live/overnight' numbers.



Like the previous episode, *Amy's Choice* was also behind *Britain's Got Talent*, *Coronation Street* and *EastEnders* – as well as an edition of *Emmerdale* and an unscheduled BBC News Special, as 8.73 million viewers watched Gordon Brown's resignation as Prime Minister on Tuesday 11 May, and David Cameron's entry to Number Ten.

Nevertheless, *Doctor Who* was still comfortably inside the Top 20, well ahead of popular BBC One shows such as *Outnumbered*, *Ashes to Ashes*, *Have I Got News For You* and *Casualty*. Again, the show's direct competition on ITV1 was left trailing some way behind; *Funniest Ever You've Been Framed* attracted 4.23 million.

Saturday 22 May saw transmission of *The Hungry Earth*, coinciding with the first true 'barbecue weather' on a Saturday night this year. Predictably, television audiences were low for the whole night, with programmes scheduled earlier in the evening line-up particularly affected. Initial 'overnight' figures suggested that *Doctor Who* had barely scraped 4.5 million viewers at 6.20pm on the Saturday night itself, but this unusually low number was ultimately made up by a huge number of people recording the show. *The Hungry Earth* finished with an official figure of **6.49 million** (**6.01 million** on BBC One, **0.48 million** on BBC HD) – a massive increase of 2 million on the earlier figure.

While undeniably a lower number than usual for *Doctor Who* – the lowest rating so far, for this particular series – it keeps up the show's 100% record of staying over the six million mark since 2005, as well as coming in slightly higher than three David Tennant episodes which were also broadcast in the summer months. To put the number in context, while *Doctor Who* was showing on BBC One, ITV1's *The Whole 19 Yards* could only attract 2 million viewers, less than half of its normal figure. *Britain's Got Talent*, *EastEnders*, *Coronation Street*, *Emmerdale*, the *Ashes to Ashes* finale and the final results show of *Over the Rainbow* were among the programmes that managed to better *Doctor Who*'s rating during the week – but even so, the Doctor was well ahead of the rest of television. No small feat on a glorious summer Saturday afternoon! Meanwhile, at least 2 million people caught up with *The Hungry Earth* on BBC Three or via iPlayer, so although the 'raw' number might seem on the low(ish) side, an impressive 9 million viewers watched the episode one way or another, keeping *The Hungry Earth* in line with previous episodes this series.

The second part of the Silurian adventure, *Cold Blood*, saw viewing figures bounce back up to previous levels, rating with **7.49 million** (**7.04 million** on BBC One, **0.45 million** on BBC HD). Once again, this rating compared very favourably with other shows, with ITV1's *The Whole 19 Yards* achieving a respectable 4.69 million directly opposite *Doctor Who*. Later on in the evening *Britain's Got Talent* easily sailed past the 10 million mark, as per usual, but *The Eurovision Song Contest*, shown on BBC One and BBC HD directly opposite Simon Cowell's show, could only manage 5.83 million – its lowest rating for many years.

As with the previous episodes, many viewers delayed their viewing and watched a recording. Around 1.8 million of *Cold Blood*'s total caught up with the episode later. Across the week, *Cold Blood* was only beaten by *Britain's Got Talent*, *EastEnders* and *Coronation Street* episodes, while drawing exactly level with the rating for England's pre-World Cup friendly against Mexico – demonstrating that after six years back on television, *Doctor Who* is still comfortably in the Premier League.

COMING SOON...

All the latest *Doctor Who* DVD and audio releases previewed...

THE TIME-SPACE VISUALISER

Your handy guide to the upcoming *Doctor Who* DVDs, CDs and magazines available soon...

JUNE

WEDNESDAY 30

Audio Drama CD *Legend of the Cybermen* by Mike Maddox [Sixth Doctor, Jamie and Zoe] Big Finish £14.99

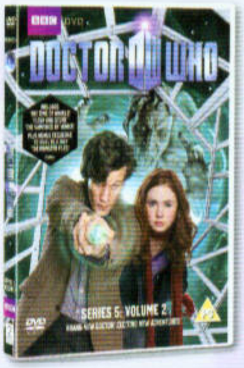
Audio Drama CD *The Lost Stories: The Macros* by Ingrid Pitt and Tony Rudlin [Sixth Doctor and Peri] Big Finish £14.99

Audio Drama CD *The Companion Chronicles: Solitaire* by John Dorney [Eighth Doctor and Charley] Big Finish £8.99

Audio Drama CD *Jago and Litefoot Series One* box set [Henry Gordon Jago and Professor Litefoot. Contains *The Bloodless Soldier* by Justin Richards, *The Bellova Devil* by Alan Barnes, *The Spirit Trap* by Jonathan Morris and *The Similarity Engine* by Andy Lane] Big Finish £35.00

JULY

MONDAY 5



DVD/Blu-ray *The Time of Angels/ Flesh and Stone* by Steven Moffat, *The Vampires of Venice* by Toby Whithouse [Eleventh Doctor, Amy, Rory] 2|entertain £15.99/£19.99

THURSDAY 8

Talking Book CD *Terror of the Autons* by Terrance Dicks [Third Doctor, Jo, the Brigadier, Yates, Benton. Read by Geoffrey Beevers] BBC Audio £12.99
See page 12

MONDAY 12

DVD *The Dominators* by Norman Ashby [Second Doctor, Jamie, Zoe] 2|entertain £19.99 See right

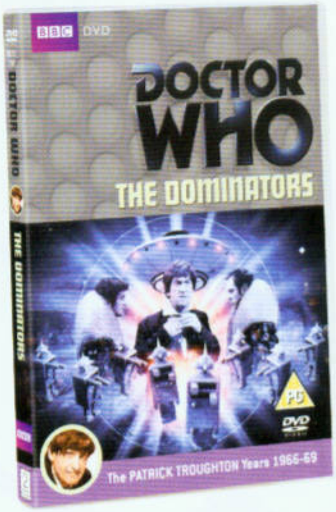
THURSDAY 22

DWM 424 Panini £4.20

SATURDAY 31

Audio Drama CD *Cobwebs* by Jonathan Morris [Fifth Doctor, Tegan and Turlough] Big Finish £14.99 See page 11

Audio Drama CD *The Companion Chronicles: The Guardian of the Solar System* by Simon Guerrier [Sara Kingdom] Big Finish £8.99
See page 12



Lummy, it's the Quarks – and they're finally on DVD!

The Dominators

THE WRITING CREDIT FOR THIS story, 'Norman Ashby', is a pseudonym. As the documentary *Recharge and Equalise* makes clear, concerns behind the scenes on this story's production resulted in the tale's writing partnership, Mervyn Haisman and Henry Lincoln, removing their names from the finished production.

"Unfortunately," concedes John Kelly, producer of the documentary, "*The Dominators* is not the most fondly remembered tale from Patrick Troughton's era. I think it's possibly viewed as a big disappointment because the two writers had previously presented the two excellent Yeti serials [1967's *The Abominable Snowmen* and 1968's *The Web of Fear*]. There were certainly some very odd decisions on the show – specifically, the terrible costumes for the Dulcians, and some rather weak characterisation. To compound that, director Morris Barry – who I think had done a very good job on his previous two Cyberman tales [1966's *The Moonbase* and 1968's *The Tomb of the Cybermen*] – seemed rather listless with his direction. Working on the documentary and commentary for the serial has helped me understand why it turned out the way it did, and it's unfortunate that the behind-the-scenes turmoil made it rather unloved by the production team of the time."

Indeed – alongside many similarly disgruntled members of the cast – writer Mervyn Haisman and script editor Derrick Sherwin turn up in the documentary to expound in detail on just how unloved the tale was – and Sherwin's description of the tale as "a bit wet" and containing "no drama" is even a little surprising. "Haisman and Sherwin are both forthright and honest people," Kelly agrees, "and the amount of time that has passed since the story's production makes it quite easy for them to be frank and open with their opinions. This is something of a relief for me – it's much better to get the true story from the horse's mouth! It would have been very unprofessional of me to make any assumptions about anything, and I would have been uncomfortable presenting this particular aspect of the tale without having heard all the information first hand.

"I think the documentary is there to present an honest and true representation of the story of the making of the show," Kelly continues, "and the opinions of those who actually did so. I feel it has ended up being reasonably balanced in the end. I don't want to undermine the serial, and I try to bring out the more positive aspects. I think I did something similar with my documentary on [1985's] *Timelash* – now, there was a challenge! Again, as long as the criticism is fair and backed up, I am normally happy to incorporate it. I certainly don't want to upset anyone."

So, what is there in the main feature for the viewer to appreciate non-ironically, at face value? "Oh, all that being said, there are things to enjoy," Kelly immediately insists. "I find the two Dominators themselves highly amusing to watch, and their spaceship is a good bit of design. And their robotic servants, the Quarks, are quite fun – if not exactly terrifying!"

There's also the fact that among the many members of the cast turning up in the documentary and on the commentary is one Arthur Cox, who turned up more recently in *The Eleventh Hour* as Mr Henderson. It's amusing to compare and contrast these two appearances – where recently he was cast as 'amiable old buffer', over 40 years earlier he had appeared in *The Dominators* as the young idealist...

"I really knew nothing about this at the time," Kelly smiles, "but it's turned out to be an unexpected coup – to get a star of the latest series into one of my commentaries!" **DAVID DARLINGTON**

DVD BOX SET 2|ENTERTAIN

RELEASED 12 July 2010
PRICE £19.99 RRP
FEATURING The Second Doctor (Patrick Troughton), Jamie (Frazer Hines) and Zoe (Wendy Padbury)
WRITER Norman Ashby
FIRST BROADCAST 10 August 1968 – 7 September 1968

WHAT'S IT ABOUT?

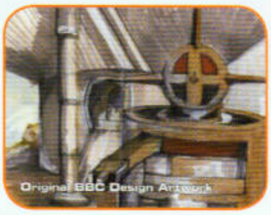
The TARDIS lands on the planet Dulkis, which is invaded by the cruel Dominators. The peace-loving Dulcians are enslaved and put to work on a drilling project. But to what end? And can even the Doctor and his companions stand up to the Dominators' robots – the Quarks?

EXTRA FEATURES

- Commentary with actors Frazer Hines, Wendy Padbury, Giles Block and Arthur Cox and make-up designer Sylvia James
- *Recharge and Equalise* – cast and crew look back on the making of the story
- *Tomorrow's Times: The Second Doctor* – a look at *Doctor Who*'s contemporary media coverage, with Caroline John
- Photo gallery
- Programme Subtitles and Subtitle Production Notes
- PDF material – *Radio Times* listings
- Coming Soon – *Revenge of the Cybermen* and *Silver Nemesis* box set

BUY IT BECAUSE: The Quarks *are* fun! Come up with your own reasons why they didn't take off the way the Daleks did...

MERVYN HAISMAN
Co-Writer



DOCTOR WHO
PETER DAVISON in
COBWEBS
by JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Cobwebs

AUDIO ADVENTURE BIG FINISH

RELEASED 31 July 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Fifth Doctor (Peter Davison, Nyssa (Sarah Sutton), Tegan (Janet Fielding) and Turlough (Mark Strickson)
ALSO STARRING Raymond Coulthard
WRITTEN BY Jonathan Morris

WHAT'S IT ABOUT?

The TARDIS is drawn to the Helheim base – and the Doctor, Tegan and Turlough are reunited with Nyssa. But who, or what, has engineered this strange reunion? The answer is here, in the dark. With the Cractids. In the cobwebs.

HOW DO I BUY IT? Send a cheque, payable to Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF. Alternatively, phone the credit card hotline on 01628 824102 or email *sales@bigfinish.com* or visit *www.bigfinish.com*

BIG FINISH'S LATEST TRILOGY of full-cast *Doctor Who* plays, which kicks off with this month's *Cobwebs*, features the Fifth Doctor and his companions Nyssa, Tegan, and Turlough. All three have featured in solo audio releases with the Doctor but this the first time they've appeared together, and surprisingly, the catalyst for the reunion was actor Mark Strickson himself.

"I was instrumental in making these happen," he explains. "I make natural history programmes, which unfortunately means I'm pretty difficult to get hold of, even when I'm in the UK. I tend to work 48 weeks a year and not want to do very much in the other four! But it was my mum's 80th birthday party just after Christmas, so I came over from New Zealand, and knew I would be doing that a year in advance. I said to David [Richardson, producer], 'Wouldn't it be amazing to get Peter, Janet, Sarah, and I together again?'"

Is Turlough at all different when he has two other friends in the TARDIS to bounce off? "Yes, he is," Mark nods. "Tegan's very sarcastic, which brings up the sarcasm in Turlough, so they have a very feisty relationship. She's always trying to put him down, but Turlough continuously gets the better hand, really. He has the put-down lines! And he's treated with more respect by the Doctor, which Tegan of course *hates*.

"And Nyssa, as a character, is such a goody-two-shoes that Tegan and Turlough can't *bear* her! She's so sugary and nice, and she's gonna save the world, and she's always trying to find health cures for people. They sort of respect her – she's lovely – but she's kind of out there on her own. Peter's Doctor really likes Nyssa, and they have a really close relationship, which Tegan and Turlough are both jealous of.

"So there are a lot of dynamics going on. And some of that, we bring to the script as actors, because we know our characters better than the script-writers do. We've been these characters. I'm not saying that I put a black suit on on Friday nights, with a little school tie, and run around being Turlough, but I wouldn't say a day passes by when I don't think about *Doctor Who*."

"*Cobwebs* is a great story," grins director Barnaby Edwards. "We start out not with the Doctor and the TARDIS, but with Nyssa, and her robot companion. They arrive at this strange, weird, disused medical laboratory. Being a Jonny Morris script, there is a time anomaly, and something that happened in the past is affecting the future."

"We've got three fabulous stories, and there's an amazing spark!" Mark smiles. "It's like going back in time, so long as you don't look at us..." **DAN BERRY**

BUY IT BECAUSE: It's the reunion that fans of the Fifth Doctor have been waiting for.

Situation Vacant

THERE'S A VACANCY IN THE Eighth Doctor's TARDIS. His friend Lucie Miller (Sheridan Smith) has gone, to be replaced by... well, it's actually a bit of a secret. Uniquely, the identity of his new companion has been kept entirely under wraps, because *Situation Vacant* sees four potential candidates battling in an *Apprentice*-style competition to join the Doctor. Let's meet the contestants!

"My character is a sort of young, gifted, slightly geeky boy who is interested in sci-fi and having new experiences," says the young, gifted, and slightly geeky Joe Thomas, star of *The Inbetweeners*, who plays Theo Lawson. "He wants to get away from his prosaic earthly existence. I suppose Theo is also slightly pleased with himself, and that's why he thinks he deserves to be on a bigger stage. He thinks he deserves a higher-calibre life, befitting his intelligence, so that's why he wants to be the Doctor's companion."

"Hugh Bainbridge is a sort of posh idiot," chuckles James Bachman. "He's not very brave, either – at one point in the script, he feigns having hayfever in order to avoid dealing with a giant robot. But, you know, he's very enthusiastic. He went to Harrow and enjoys rugby, and he's basically a bit posh. He's a fun, amiable character to play."

DOCTOR WHO
PAUL McGANN in
SITUATION VACANT
by EDDIE ROBSON
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

"Asha Qureshi's one of the youngest competitors," explains Shelley Conn of *Party Animals* fame. "She wants to be able to travel through space and time for the obvious reasons: it'd be very exciting, and the chance to work with someone as enigmatic and interesting as the Doctor would be exciting for anyone. She's ambitious, she's driven, and she has a really positive energy. She wants to do the right thing, but she's impulsive, and doesn't always make the right decisions. But her heart is in the right place."

"I think she's probably bored, actually," ponders *The Catherine Tate Show*'s Niky Wardley, of her character Juliet Walsh. "She wants something to challenge her. This is not at all something she's done before, and she talks about how she can think outside the box and can really offer something to the Doctor. But yeah, I guess there's something about the glamour of it as well, that's sparked her interest."

But who are the front runners? "It's very hard to say," says casting director Barnaby Edwards. "If you wanted a good travelling companion, you'd choose Hugh. If you wanted an easy ride, you'd go with Asha. If you wanted a bit of a challenge, you'd go with Juliet. And if you wanted someone with a lot of ambition, you'd go with Theo."

But you'll have to listen to find out who wins! **DAN BERRY**

AUDIO ADVENTURE BIG FINISH

RELEASED 31 July 2010
PRICE £8.99 (download), £10.99 (CD), £11.50 (CD overseas) including p&p
FEATURING The Eighth Doctor (Paul McGann), Hugh (James Bachman), Asha (Shelley Conn), Theo (Joe Thomas) and Juliet (Niky Wardley)
WRITTEN BY Eddie Robson

WHAT'S IT ABOUT?

Traveller in time and space seeks male or female companion with good sense of humour for adventures in the Fourth and Fifth Dimensions. No experience necessary. No time wasters, no space wasters please.

HOW DO I BUY IT? See box above.

BUY IT BECAUSE: It's the strangest introduction story for a companion ever!

Audio Drama CD *Situation Vacant* by Eddie Robson [Eighth Doctor] Big Finish £10.99 See below

AUGUST

MONDAY 2

DVD/Blu-ray *Amy's Choice* by Simon Nye, *The Hungry Earth/Cold Blood* by Chris Chibnall, *Vincent and the Doctor* by Richard Curtis [Eleventh Doctor, Amy, Rory] 2|entertain £15.99/£19.99

THURSDAY 5

Audio Reading CD *The Ring of Steel* by Stephen Cole [Eleventh Doctor and Amy. Reader TBA] BBC Audio £8.99

Talking Book CD *The Awakening* by Eric Pringle [Fifth Doctor, Tegan, Turlough. Read by Nerys Hughes] BBC Audio £12.99

Soundtrack CD *The Lost TV Episodes Collection (1964-1965)* [Box set containing reissues of narrated soundtracks to *Marco Polo*, *The Reign of Terror*, *The Crusade*, *Galaxy 4* and *The Myth Makers*, plus extras. First Doctor, Ian, Barbara, Susan, Vicki, Steven, Katarina] BBC Audio £69.99

MONDAY 9

DVD 'Cybermen' – box set containing *Revenge of the Cybermen* by Gerry Davis [Fourth Doctor, Sarah and Harry] and *Silver Nemesis* by Kevin Clarke [Seventh Doctor and Ace] 2|entertain £29.99

THURSDAY 19

DWM 425 Panini £4.20

TUESDAY 31

Audio Drama CD *The Whispering Forest* by Stephen Cole [Fifth Doctor, Tegan and Nyssa] Big Finish £14.99

Audio Drama CD *Nevermore* by Alan Barnes [Eighth Doctor] Big Finish £10.99

DOCTOR WHO
NEVERMORE
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Audio Drama CD *The Companion Chronicles: Echoes of Grey* by John Dorney [Second Doctor, Jamie and Zoe] Big Finish £8.99

Audio Drama CD *Bernice Summerfield – Resurrecting the Past* by Eddie Robson [Benny] Big Finish £10.99

SEPTEMBER

MONDAY 6

DVD/Blu-ray *The Lodger* by Gareth Roberts and *The Pandorica Opens/The Big Bang* by Steven Moffat [Eleventh Doctor, Amy and Rory] 2|entertain £15.99/£19.99

MONDAY 13

DVD *Time and the Rani* by Pip and Jane Baker [Seventh Doctor and Mel] 2|entertain £19.99

COMING SOON...

All the latest *Doctor Who* audio releases previewed...

THURSDAY 16
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THURSDAY 30
Audio Drama CD *The Cradle of the Snake* by Marc Platt [Fifth Doctor, Tegan, Turlough] Big Finish £14.99
Audio Drama CD *The Book of Kells* by Barnaby Edwards [Eighth Doctor] Big Finish £10.99
Audio Drama CD *The Companion Chronicles: Find and Replace* by Paul Magrs [Jo Grant and Iris Wildthyme] Big Finish £8.99
Audio Drama CD *Project: Destiny* by Cavan Scott and Mark Wright [Seventh Doctor] Big Finish £14.99
Audio Drama CD *Bernice Summerfield – Escaping the Future* by Eddie Robson [Benny] Big Finish £10.99
THURSDAY 16
DWM 426 Panini £4.20

ALSO COMING SOON

DVD *Revisitations* box set [Fourth, Fifth and Eighth Doctors, with various companions] [Contains the 1996 TV Movie, *The Talons of Weng-Chiang* and *The Caves of Androzani*. Remastered versions of previously issued titles, with new extras] 2|entertain £TBA
DVD *Mara Tales* – box set containing *Kinda* [Fifth Doctor, Tegan, Nyssa, Adric] and *Snakedance* [Fifth Doctor, Tegan, Nyssa] by Christopher Bailey 2|entertain £TBA
Audio Drama CDs *The Lost Stories: The First Doctor* box set by Moris Farhi [Contains *Farewell Great Macedon* and *The Fragile Yellow Arc of Fragrance*] £25.00

DOCTOR WHO
THE LOST STORIES
THE FIRST DOCTOR BOX SET

Audio Drama CDs *The Lost Stories: The Second Doctor* box set by Dick Sharples; Terry Nation [Contains *Prison in Space* and the US Dalek Pilot] £25.00
Audio Drama CD *The Lost Stories*: TBA [Seventh Doctor and Ace] £14.99
Audio Drama CD *The Four Doctors* [Fifth, Sixth, Seventh and Eighth Doctors] Free – available to Big Finish subscribers only.
Audio Drama CD *Demon Quest – Volume 1* by Paul Magrs (Fourth Doctor). Cast and RRP TBC.
Audio Drama CD *Hornets' Nest – The Complete Series* (Fourth Doctor and Yates) 5 CD box set. Written by Paul Magrs. Read by Tom Baker, Richard Franklin and cast.

All release dates are subject to change, and all prices are RRP.

The Guardian of the Solar System

DOCTOR WHO
THE GUARDIAN OF THE SOLAR SYSTEM
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

AFTER BEING RESURRECTED for two previous adventures on audio, Sara Kingdom's story is coming to an end for the second time.

"We'd always hoped to do the Sara Kingdom stories as a trilogy, and the really enthusiastic reactions to *Home Truths* and *The Drowned World* meant that we were able to do that," explains producer David Richardson. "Simon pitched the idea for a third one, and gave me some rough ideas, which I was really impressed by. I then got back to him that I would like it to feature Mavic Chen, and gave him the title of *Guardian of the Solar System* to work with.

"We've ended up with a script which Jean Marsh was absolutely thrilled by – on the morning of the recording, about half an hour before she was due in the studio, she phoned up to say 'I love this script, it's fantastic!', and I have to say it's definitely my favourite of the three – a beautiful piece of work. We've saved the best 'til last!"

If listeners haven't heard the previous two stories, what do they need to know in preparation for this final chapter? "It's set some time after *The Drowned World*," David reveals. "At the end of *The Drowned World*, Sara offered to help Robert on the proviso that he and his daughter lived in the house forever." And Sara's haunting the house, is she? "She *is* the house." Right. Jean Marsh is playing a house. "Basically," adds David, "it's this super-developed house which has its own mind. It's programmed to look after the people who inhabit it.

"So this is some years later, and Robert is living with her. Robert's daughter is grown up. It's building to a pivotal time in Robert's life, and he asks for her to tell him one special story, about a time when the Doctor, Steven, and Sara landed in the workings of a giant clock, in which there were old men enslaved by it. And it all ties in to a scheme of Mavic Chen's, and you might be seeing a few other characters from *The Daleks' Master Plan* in there too!"

Worry not, though – it's not as complicated as it all sounds. "Simon has very comfortably and invisibly recounted what's happened before," David reassures us. "You can come to it anew, but if you listen to all three, you will get extra stuff."

But David won't reveal anything more than that. "I'm really desperate to keep what happens in this one under wraps," he frowns. "There are some big surprises, and it's a really emotional story..." **DAN BERRY**

BUY IT BECAUSE: It's a beautiful climax to the trilogy, and Jean Marsh is superb as Sara.

AUDIO ADVENTURE BIG FINISH
RELEASED 31 July 2010
PRICE £7.99 (download), £8.99 (CD), £9.50 (CD overseas) including p&p
FEATURING The First Doctor, Steven, Sara
STARRING Jean Marsh
WRITTEN BY Simon Guerrier

WHAT'S IT ABOUT?

In an old house, Sara Kingdom lives on... Now joined in the house by her confidante Robert, Sara recalls her travels in the TARDIS with the Doctor – and a particular adventure when the ship appeared to land inside a giant clock, where old men were caught in its workings...

HOW DO I BUY IT? See page 11.

Terror of the Autons

TALKING BOOK BBC AUDIO
RELEASED 8 July 2010
PRICE £12.99 (CD), £8.95 download
FEATURING The Third Doctor, Jo, the Brigadier, Yates and Benton
READ BY Geoffrey Beevers
WRITTEN BY Terrance Dicks

WHAT'S IT ABOUT?

The Doctor is warned by the Time Lords that an old enemy has landed on Earth – the Master! What deal has the Master made with the Nestene Consciousness? What part does circus owner Luigi Rossini play in his plans? And what new and deadly forms will the Autons take in their latest attempt to take over the Earth?

HOW DO I BUY IT? Buy it at *www.bbcshop.com* or in high street stores.

DOCTOR WHO
AND THE TERROR OF THE AUTONS
TERRANCE DICKS
Read by GEOFFREY BEEVERS
BBC AUDIO

***TERROR OF THE AUTONS* IS** a story of firsts. The original TV production saw the début appearances in the show of the Doctor's nemesis, the Master, as well as companion Jo Grant and UNIT's Captain Mike Yates. Perhaps appropriately, then, "this is my first *Doctor Who* production!" says producer, Hilary Field. "I found it really exciting to work on. I loved *Doctor Who* as a child, like nearly everyone else of a certain age – and I have loved the latest TV series as well."

It's not all first-timers, though – this release sees Geoffrey Beevers (who played the Master in 1981's *The Keeper of Traken*) making a return to the audiobook range. "Geoffrey's first two readings were *The Doomsday Weapon* and *The Space War*," says commissioning editor Michael Stevens, "both of which were very well received. His voice has a sublime quality of being able to switch between the humane and the ever-so-slightly sinister. His Master is superb – a distillation of the character's spirit, rather than as an imitation of Roger Delgado."

"I hadn't worked with Geoffrey before," adds Field, "but I certainly wish I had! He has a firm command of what is required to give *Doctor Who* that special edge and excitement. When he went into the Master's hypnotic voice, I'd often look up from the script to watch him become 'The Master' in front of my eyes... fascinating and slightly eerie! We had great fun working together and both left the production studio exhausted, but looking forward to our next encounter!"

Sound design is handled, as ever, by Simon Power. "I worked on the audiobook release of *The Auton Invasion*," says Power. "Back then, I'd just illustrate one or two scenes, and tag the chapters with a music sting. These days I seem to be adding music and FX to the entire program. Once you pop, you just can't stop! I now spend hours and hours just adding footsteps. For *The Auton Invasion*, I created a kind of 'pulsing, breathing' sound I called 'Auton presence' which I have used again in *Terror*.

"I've also used the same sound for the Auton guns as before. I remember being thrilled by the story on TV, especially the bit in the police car when the Doctor tears off the mask. It's an iconic *Doctor Who* scene, and I've tried to build up the tension with a kind of creepy, plasticy-sounding layer of synths. Then there's the circus and carnival atmospheres. I wanted to make ordinary hurdy-gurdy music sound slightly uneasy and menacing, so that you get the impression that the Master is just about to leap out at you from behind his horsebox shaped TARDIS! The UNIT battles in the forest were fun to do, too – loads of scope to add exploding grenades and gunfire."
DAVID DARLINGTON

BUY IT BECAUSE: Geoffrey Beevers playing the Master is worth the cost of admission alone!

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GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

DOCTOR WHO
FULL SCALE WAR?

Letter of the Month...

What is the reason for the present day series' obsession with the lascivious side of the Doctor's companions? My husband Norman and I recently spent a pleasantly distracting 40 minutes watching Doctor Who and fellow PhD recipient River Song involved in some masonry-related high jinx. However, we found the programme totally ruined by a final five minutes that displayed morals akin to a Roman orgy. I have suffered in silence over the Doctor's unnecessary canoodlings with a variety of fellow travellers during the last five years, but the sight of Amy Pond fawning over our Time Lord with all the panache of a tuppeny tart is just too much. We never had to put up with Barbara Wright prostrating herself on a mattress in the hope that William Hartnell's Doctor would join her in a four-legged frolic.

If the BBC wishes to continue draining my meagre pension for its licence fee they will need to up their game.

JOAN M DRAIN (MRS) LUDLOW

Mrs Drain wins a copy of the completely unsmutty audiobook *Terror of the Autons*, out 8 July from BBC Audio price £12.99.

The Doctor and Amy get up close and personal. Woof!

It's been a fraught few weeks, what with Van Gogh, Silurians, killer pensioners and the death of Rory. But let's start off this month's selection of letters by going back to Venice...

Fangs for the Memory

I was shocked, delighted and really happy with *The Vampires of Venice*. The opening at the bachelor party was perfect – to watch the Doctor pop out of a cake and to reveal how Amy made a move on him was hilarious!

Vampires who are really fish people? I didn't expect that, but it fitted with everything in the episode.

STEPHEN YOUNGER FACEBOOK

I loved this episode – it looked gorgeous, had a fantastic guest spot from Helen McCrory and some terrific dialogue. It had lovely moments for Rory and Amy as well, and I was as happy as the Doctor to welcome Rory along for the ride. Once again, Matt Smith commanded every scene he was in, bringing so much life and layers to the Doctor.

ROBERT POOLEY FACEBOOK

The Vampires of Venice was visually stunning. Matt Smith is getting better every week and Arthur Darvill's Rory was an interesting addition to the crew – his 'swordfight' was hilarious!

SIMON WICKS FACEBOOK

The Vampires of Venice possessed a tantalising opening 15 minutes which really intrigued me, although I felt this gave way to a less original climax. That said, the story was one of the best this year for memorable lines, and the vampires themselves looked absolutely brilliant. The final zoom through the TARDIS keyhole was fantastic...

CHRIS BONE FACEBOOK

The Vampires of Venice was excellent, with one of the strangest teasers ever! Also, I loved the quick cameo from William Hartnell – it's good to see that Steven Moffat isn't afraid of continuity to the old days of the show.

DAVID BRILLIANCE FACEBOOK

To be quite honest *The Vampires of Venice* left me cold. I loved the location work and overall look of the episode – very well realised, very stylish; great costumes etc. But aliens? What was wrong with having actual 'traditional' vampires?! Not everything has to be alien-based!

ALEX STORER FACEBOOK

Am I the only one who was creeped out when that silence fell at the end?

CALUM RIGBY FACEBOOK

No! We were as well! Now, if you liked the fish-faced vampires, then you absolutely loved the mind tricks of the Dream Lord in the following week's episode...

Sweet Dreams?

Amy's Choice was an excellent episode. All the right ingredients were there – mystery, suspense and menace, with a twist in the tail. Just what a good *Doctor Who* story should be. Simon Nye is to be congratulated. One small niggle: I forsee some complaints about the hitting of the little old lady. Maybe we could have had Rory saying, "Sorry, I just can't do it" and then running off?

DOUG NICHOL FACEBOOK

Hopefully, this episode will encourage the nation's rat-tail wearers to also reach for the scissors. But you just know that the BBC is going to get complaints about decking OAPs at teatime.

DOUGIE CLARK FACEBOOK

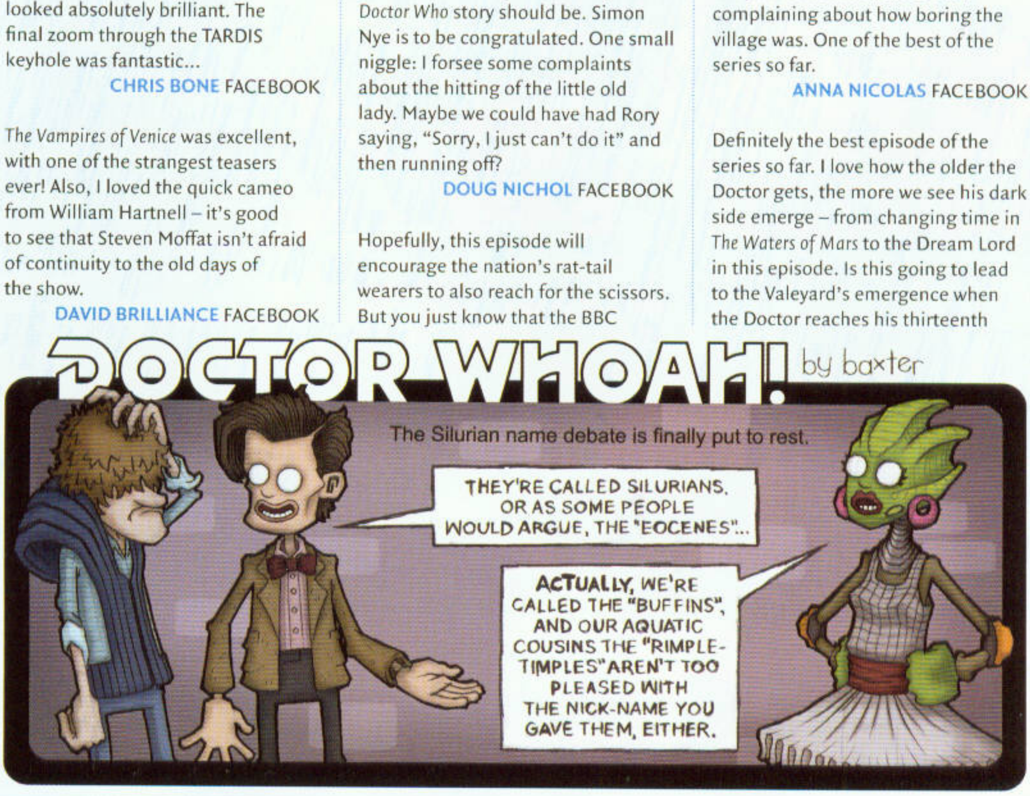
Amy's Choice was simply the most brilliant and beautiful episode of *Doctor Who* I've seen in a very long time. What a hilarious and heart-warming script. Simon Nye has produced an absolute masterpiece and Matt, Karen, Arthur and Toby played their parts to perfection. The Dream Lord is a wonderful creation, terrifically annoying and yet strangely likeable. As for the reveal of who he really was – what a stroke of genius! Let's hope the Dream Lord makes a return before too long...

CLAUDIA FRANK (16) EMAIL

Amy's Choice was brilliant and Matt was awesome as the Doctor. I particularly loved the scene on the park bench with the Doctor complaining about how boring the village was. One of the best of the series so far.

ANNA NICOLAS FACEBOOK

Definitely the best episode of the series so far. I love how the older the Doctor gets, the more we see his dark side emerge – from changing time in *The Waters of Mars* to the Dream Lord in this episode. Is this going to lead to the Valeyard's emergence when the Doctor reaches his thirteenth


DOCTOR WHOAH! by baxter
The Silurian name debate is finally put to rest.
THEY'RE CALLED SILURIANS, OR AS SOME PEOPLE WOULD ARGUE, THE "EOCENES"...
ACTUALLY, WE'RE CALLED THE "BUFFINS", AND OUR AQUATIC COUSINS THE "RIMPLE-TIMPLES" AREN'T TOO PLEASED WITH THE NICK-NAME YOU GAVE THEM, EITHER.

AND YOU TEXTED US TO SAY...

DAVID PERRY: 'Such a shame Tom Baker didn't do the commentary on *The Creature from the Pit* DVD. It could've been the first *Doctor Who* release with an 18 certificate!' **RICHARD HAWTON**: 'Who ate all the pies? YOU, fat Dalek! YOU, fat Dalek!' **CLARE**: 'Was anyone else hoping for David Tennant to pop up as Casanova in *The Vampires of Venice*? Oh, just me then...' **AARON DOWDING**: 'I have fallen in love with Matt and Karen. I would marry them both.' **MARK FAULKNER**: 'I love having Lance Percival as the new Doctor.' **ANON**: '*Amy's Choice* is the first TV story set entirely aboard the TARDIS!' Send us your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page. *[illegible]

incarnation? Toby Jones was brilliant as the Dream Lord; funny and disturbing both at the same time.
KATHRYN GLOVER FACEBOOK

Oh Simon Nye, *you bea-u-ty*! Deranged pensioners, a cold star, a TARDIS resembling the North Pole and, to top it all, a really beautiful, emotional performance from our leads – this is *Doctor Who* at its best! Karen Gillan really captures the emotion of the story; something in her face, as she brushed her fingers through Rory's ashes whilst cradling her bump, put a lump in my throat.
ABBY DOREY FACEBOOK

Wonderful episode, really giving the three regulars depth. And as for the link back to the Doctor's darker side (not sure if Simon Nye is familiar enough with the Whoniverse to know about the Valeyard, but Steven Moffat certainly is), that's how the older stories should be referenced – a little nod here and there so those who know what it's about get it, but those who don't aren't alienated.
SIMON THORPE FACEBOOK

I thought *Amy's Choice* was brilliant. I'll admit that I guessed both who the Dream Lord was and the number of realities involved before they were revealed, but that was due to good writing that makes one think. It managed to pull off the trick of being completely original while playing with familiar themes and ideas. There was also some splendid character development. We know so much more about Amy and Rory than we did before. Definitely a contender for all sorts of accolades. High point of the series so far.
CHRIS LUXFORD FACEBOOK

Anybody notice the name of the old folks' home? Sarn! Although that is a place in Wales as well as the name of the planet in 1984's *Planet of Fire*. Coincidence?
IAN STOCKTON FACEBOOK

Probably, yes. Moving on, or rather *down* to the return of the Silurians, err... Eocenes... erm... *Homo reptilia*... oh, whatever...

Land Down Under

Never mind all this Silurian/Eocene/third eye nonsense. How come Alaya the *Homo reptilia* sports a rather obvious pair of lady bumps? As a reptile, surely she should be laying eggs, hence no need for milk, hence no need for breasts. Not complaining, mind, except in a purely pedantic fashion.
KEN LOWE EMAIL

Alaya and her ample reptilian bumps.

I was a bit disappointed with *The Hungry Earth*; despite interesting concepts and dialogue, the narrative didn't really progress much. However, the ending of the episode was great and I was glad to see a big improvement in *Cold Blood*. This episode, like the classic Silurian/Sea Devil stories, had engaging moral dilemmas. Add to these ideas the ancient-looking Silurian city, the beautiful prosthetics and the sad death of Rory, and this becomes a brilliant story!
CHARLIE METHVEN FACEBOOK

Yes, poor Rory! Events may have moved on a bit since, but at the time it was quite a shocker for some readers...

Rumours of Death...

I'm a burly 40-year-old secondary school head of year. I play football twice a week, drink more beer than is good for me and have had my nose broken six times without crying once. *Cold Blood* just made me blub like a baby. "Why," I wailed to myself, "Do I cry at such good things!?" But do you know what? This is what makes *Doctor Who* great. *Doctor Who*, I LOVE YOU!!!
IAN TAYLOR BOLTON

I have a broken heart. Rory's dead and the worst part is that Amy's totally forgotten him. I bet even the strongest of men felt a little tug at their heart when Amy waved to just herself on the hill.
KAREN RIDLEY EMAIL

After all the negativity last issue, one reader at least has leapt to the defence of the new look for the Doctor's arch foes...

Defence of the Daleks

I just wanted to say how much I disagree with the people who have spoken negatively about the new Daleks [**DWM** 422]. I think they are a homage to the Peter Cushing movie Daleks of the 1960s! Some say that the colours are too vibrant, but science-fiction is all about fantasy and dream-like worlds. Regarding their size, and the fact that they can't fit through doors, wouldn't Daleks just blast their way though? The new Daleks are fantastic!
ARRUN WALTERS (17) LONDON

Now, what about the latest comic strip...?

Super Strip!

I absolutely adore the new **DWM** comic strip – *Supernature* is simply terrific. To finally see the Eleventh Doctor and Amy Pond realised in comic strip form is wonderful. Jonathan Morris' script captures them both so well, and the artwork is a joy to look at.
NATHAN MULLINS FACEBOOK

Yay for the Eleventh Doctor's strip début! Mike Collins' art is beautiful!
SIMON HALL EMAIL

What Katy Did...

I read David Darlington's review of *The Three Doctors* audiobook with interest. Indeed, Katy Manning does an excellent job, but what possesses him to believe that Katy provides the voice of Omega? Unless his statement was meant as a joke, the so called 'remarkable' Omega voice belongs to the actor Stephen Thorne, who played him all those years ago. Surely Katy is not Jon Culshaw in disguise!
JOHN MARSH PONTEFRACT

Well, you might think that John... but we checked with BBC Audio's Michael Stevens who says, "I can assure you that the voice is Katy's – but thoroughly augmented by sound supremo Simon Power!"

Finally, one reader has guessed what Steven Moffat is up to... or not!

Amy's Secret Revealed?

It's quite obvious that this season of *Doctor Who* has been structured around another 'Bad Wolf'-type scenario. This time the clue is in Amy's actual name; Amy Pond is an anagram of 'Mad Pony' and it's the Mad Pony that she and Doctor are being stalked by. The crack is actually a visual representation of the Mad Pony's tail. I predict the series will end with Amy shaking her tail and screeching "I am the Mad Pony!" I'm quite surprised that I'm the only one to work this out so far.
MATTHEW EVANS AUSTRALIA

Well, by now it will be clear if you got it right, Matthew. Spoilers!

ON THIS MONTH... 20 YEARS AGO

Peter Ware gets all nostalgic with **DWM** 162, from June 1990...

Sour puss!

There have always been fans who think that things aren't as good as they used to be. Take this anonymous reader, who wasn't shy of voicing his opinions when he sent in his *Season Survey* form: "I'm sick of reading about little kids who write in saying that the best seasons ever are Twenty-Five and Twenty-Six! It's these 'children' who make up your poll majority and have probably never seen any *Who* other than these seasons. It also angers me to read about little kids whose favourite Doctor is Syl (sic) McCoy, he isn't a bad Doctor, but can we really compare him to the previous Docs?" This was from someone aged 15...

Grumpy Face!

Meanwhile, **DWM** revealed that toy manufactuer Dapol had withdrawn its recently released model of Davros – as it had two arms, both with hands. 'Dapol Manager David Boyle explained that the toy trade had seen shots of Davros,' reported *Gallifrey Guardian*, 'and wrongly assumed that the single armed model was a moulding error.' Boyle himself was in bullish mood, despite the error, stating "We're making a range of toys *based* on *Doctor Who*. If we wanted to make fully detailed models we could do that." Dapol, bless 'em, also released a five-sided TARDIS console and a green K9.

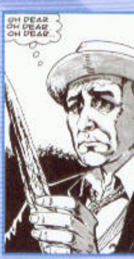
Doctor Who
ACE JOINS THE SEVENTH DOCTOR INSIDE!
PLUS
BATTLE FOR THE UNIVERSE!

Mine's a double!

Dapol's toys weren't the only items of merchandise to annoy readers. "*The Dalek Invasion of Earth* has been released on a double tape for £19.99. But *The Seeds of Death* and *The Talons of Weng-Chiang* both have six episodes like *Invasion* but are both on a single tape for £9.99," complained David Hartnup from Peterborough on **DWM**'s letter's page, *You on Who*. And brick-like double-packs were just part of the problem – the episodes were often edited too, to remove the credits. Gary Russell, in his regular reviews column *Off the Shelf*, wrote, '... an unedited release of *The Seeds of Death* is needed, even if it would have to be on two tapes. What do you think?' Well, I think it's a relief that DVDs were invented so we could finally ditch those chunky old videos...

THE DALEK INVASION OF EARTH
DOCTOR WHO
Starring WILLIAM HARTNELL

Hulk smash!



The Seventh Doctor continued his adventures with *Doctor Conkerer!*, a comic strip by Ian Rimmer drawn by Mike Collins. It saw the Doctor defeat a Viking invasion with – you've guessed it! – a conker, thus inadvertently inventing the popular playground game. The playful strip was originally intended for the short-lived kids' comic *The Incredible Hulk Presents*. Sadly, the Hulk himself did not feature in the strip. DWM

OUTSIDE THE BOX!

'Ambitious' doesn't really cover it. A sequel to every one of this year's episodes? Every enemy the Doctor has ever faced? A cataclysm that will eclipse all previous apocalyptic season finales? **DWM** was there as the Pandorica opened...

FEATURE BY **JASON ARNOPP**

The TARDIS interior has been destroyed. It's a wreck, with debris everywhere. Large stone blocks sit in heaps. Wires hang chaotically from the ceiling.

This isn't the Eleventh Doctor's TARDIS, though – it's the 'old' coralline Eccleston/Tennant model, still in situ at Upper Boat Studios. See how I foxed you? Do you?

It's 17 February 2010 – the 26th and final day of filming on series-closing episodes *The Pandorica Opens* and *The Big Bang*. Months later along the timeline, in June 2010, you're reading this issue as *The Pandorica Opens*' jaw-dropping madness reverberates around your head, while wondering how the hell the Doctor can fix all, or even *any* of that in the final instalment. Right now, though, the goings-on here are utterly hush-hush.

Showrunner Steven Moffat is here with his sons, guiding them around the studio's delights. "I always love the grandstanding season finales," he says. "The proper sense of lifting the roof off. If you get it right, a finale can feel like a big special treat. But you sort of need every trick in the book to pull that off – my ambition was for it to be a direct sequel to every story in the preceding series. To be honest, I got close. It's not a direct sequel to Episode 7! Next time, next time..."

This open area of the studio looks like some kind of live-action *Doctor Who* exhibition. To one side of that ruined TARDIS interior is a large pedestal, upon which stands an unspeakably cool Dalek which you may or may not have seen in Episode 12's Next Time trailer (if there was one), set against a green screen. Next to that, a scene is being shot involving Matt, which we can't tell you about, as it would spoiler *The Big Bang*. Shame, as it's an emotionally-charged beauty. Moving on, then, we spy a second set-up featuring Amy Pond (Karen Gillan) and Centurion-Rory (Arthur Darvill). They're filming a close-up of Amy's end-of-Episode-12 death, again and again. They keep killing Amy! We can hardly bear to look. Yet we do, dear reader, fighting back the tears – for *you*.

Karen and Arthur stand in an embrace. Where Arthur's arm should be, in the camera's frame, there's instead a prosthetic forearm and hand, with a piston-like device jutting out the back. As Karen points out, the fake limb looks "really realistic. I would totally think that was your hand." Which makes it all the more disturbing when Auton-Rory's hand snaps in half, fires and seals his beloved's fate. Gulp.

It takes a few attempts to capture the Auton 'handgun' shot to director Toby Haynes' satisfaction. Producer Peter Bennett ultimately steps in to operate the piston, demonstrating consummate Auton skills. "Karen," says Toby, "When you see the guns emerge, ease in slowly towards them." He then makes a "Zap!" sound, to helpfully let Karen know when she's been deaded.

Amy Pond. Killed by Rory Williams. Oh, that's just all manner of wrong.

For a man who's been working non-stop for weeks – months, including prep – on this two-parter, director Toby looks like nothing more than a kid on Christmas morning. His default facial expression is 'big grin'.

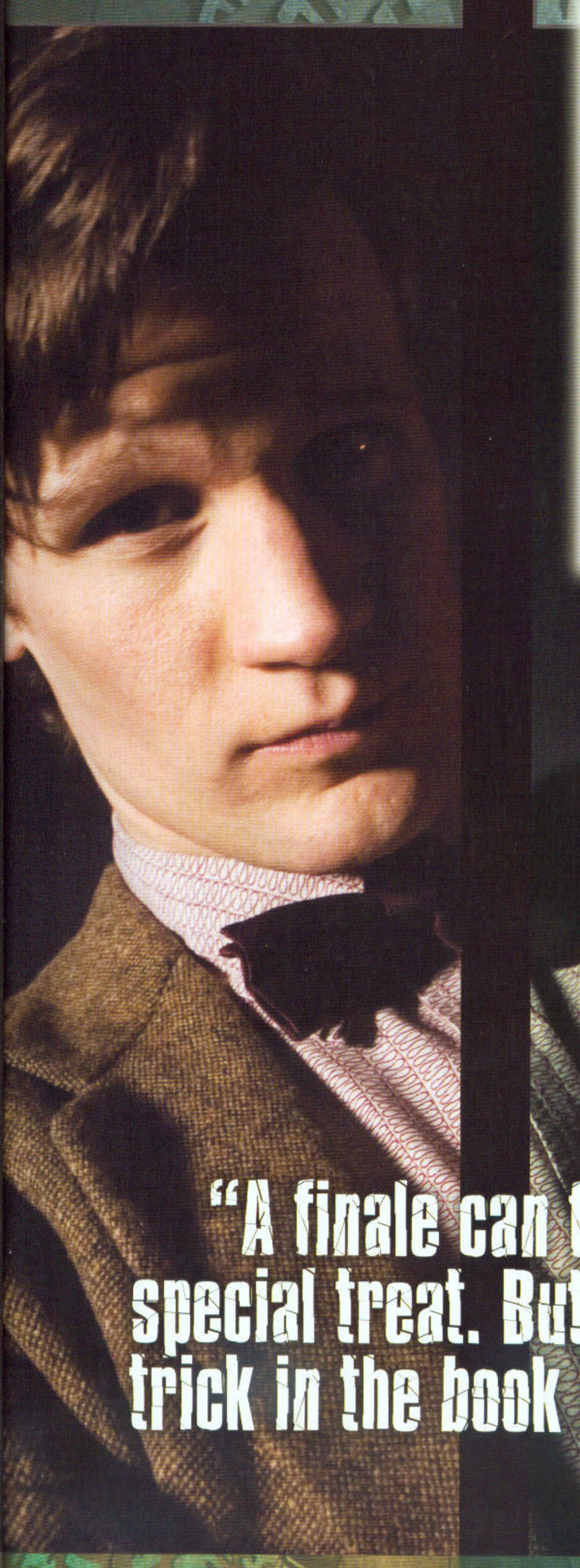
"My first *Doctor Who* episodes," he marvels, "and I get all this! This last week, shooting in the Pandorica Chamber, has been the best of my career. I've never had so much fun on set. *And* I'm being paid!"

The man's an experienced TV helmer, having worked on the likes of *Being Human*, *Five Days*, *Spooks: Code 9* and *Hollyoaks*. His favourite job was on CBBC show *Mi:High*, which he "was asked to set up and direct." Yet *Doctor Who* clearly holds a very special significance. Toby is, after all, a **Doctor Who Magazine** subscriber and reckons he's "probably the only *Doctor Who* director who had his bedroom painted like a TARDIS when he was nine years old."

In terms of fabricated sets, the Pandorica Chamber is undoubtedly the biggest gun in Toby's armoury. It's huge. Sometimes things look big on TV when they're actually quite small (ever see that whole area in front of the *Big Brother* house? Tiny!), but trust me – the Pandorica Chamber really *is* expansive. As Peter Bennett proudly notes, it's the biggest set since *Doctor Who* returned to our screens. Bigger even, than the Valiant's glorious flight-deck. Talk to design-folk around the set – director of photography Stephan Pehrsson, for instance – and the same visual reference-point keeps coming back: *Indiana Jones*.

"I'm a big Indiana fan," beams Toby. "And I loved [classic 1967 *Doctor Who* tale] *Tomb of the Cybermen*, so I wanted that feel. That's why we've got the big doors. These episodes are all about awe: people looking at stuff. Steven Spielberg does those spine-tingling moments really well. I think we've got a few of those."

Everywhere you look, the detail is fantastic. Carvings on the walls, stuff hanging from the ceiling, sand/dust on the floor (crew members spending prolonged periods of time here have ➤



"A finale can feel like a big special treat. But you need every trick in the book to pull that off!"

– **STEVEN MOFFAT** WRITER

OUTSIDE THE BOX!

worn protective masks), those aforementioned doors. The Pandorica itself is gorgeous – Satan's own Rubik's Cube. Its outer casing, as ever with *Doctor Who*'s superb production design, displays levels of intricacy which may well not fully come across on screen, even in HD.

There's a severed Cyber-arm on the floor. Just lying around willy-nilly. It's a wonderfully unhinged environment, where people tell you things like, "Earlier on, we had a Cyberman impaled on that door." Welcome to Matt Smith and Karen Gillan's everyday world.

Matt bounds over to say hello, holding the sonic screwdriver. He almost immediately passes **DWM** the device. Having played host to numerous set-visitors, Matt knows that it's only a matter of time before we'll ask to hold it, so he might as well cut to the chase. It's surprisingly heavy. Says a passing Toby, "It reminds me a bit of the Master's... uh..."

Tissue Compression Eliminator device?

Matt laughs. "Oh, you Whovians!"

"*You're* a fully qualified Whovian now," Toby points out to Matt.

"Absolutely!"

While waiting for the next take, Matt and Arthur discover their shared passion for the 1964 Peter Sellers movie *Dr Strangelove*.... Matt and Karen then amuse themselves by drawing a picture on the sandy floor with their feet. Gallifrey fans might like to know it vaguely resembles the Seal of Rassilon. **DWM** points out that its sudden appearance on the Pandorica Chamber's floor might prove a continuity nightmare and/or convince viewers that the Time Lords are about to burst out of the Pandorica, prompting Matt and Karen to hurriedly destroy this masterpiece with their heels.

A few of Karen's family members are on set. They've had a look at the new TARDIS interior [*see* **DWM** 420 – *Ed*] and now it's the Pandorica. "I've got to roll around in that dust," Karen tells her aunt, who feigns shock, gasping "In *that* outfit?!"

"What are you?" murmurs Matt during rehearsals, peering at the Pandorica up-close. "What could you possibly be?"

Having seen *The Pandorica Opens* by now, of course, you'll know exactly what the Pandorica is: the Doctor's own prison, fashioned by his enemies. An awesome twist. How did Steven go about pulling that one off? Is it all about misdirection?

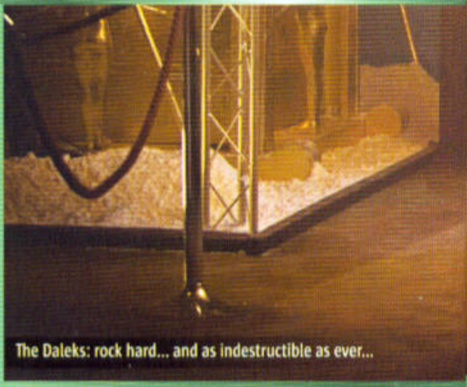
"Twists are easy," he notes. "Satisfying twists are hard. There's nothing easier than springing a surprise on a audience – you just don't tell them what's coming, and then shout Boo! But that's not the *feeling* of a good twist. A good twist doesn't make you think, 'Ooh, I didn't see that coming!' – it makes you smack your forehead and say 'Damn it, I *should* have seen that coming!' If this twist qualifies as good – the jury ain't in yet – then it's because you're given a fair chance."

"When reading Episode 12," smiles Toby, "I was desperate to know what was in the Pandorica. That's such a brilliant device and it really kept me guessing. I knew the story was deeply engaging and was really going to work."

Steven points out that he littered *The Pandorica Opens* with clues as to the box's nature. "The whole episode is telling you who the box is for. The Doctor's description of the goblin who falls out of the sky, could only be him – as described by his enemies. He wonders who could generate that level of fear – and then stands up and scares battlefleets away just by talking. And all the time he doesn't see – and hopefully *we* don't see – that the only creature in the universe who fits the bill for the Pandorica is the Doctor himself. Also, he's done a lot of grandstanding in the last few years – *in extremis*, he does have a tendency to point at his CV, raise an eyebrow, and say 'You think?' I've always loved those moments, and they strike me as perfectly logical – he is who he is, and sometimes that can help, so why not use it – but it's also logical that if you keep pointing out how dangerous you are, somebody somewhere is going to start building a box."

Across the studio floor, cameras roll as the Doctor peers at his prison-to-be. Being filmed

River Song comes back fighting!


The Daleks: rock hard... and as indestructible as ever...

INSIDE THE CIRCLE...

How the *Doctor Who* crew shot at one of the Seven Wonders of the medieval World...

When asked which element of *The Pandorica Opens* he most insisted upon being brought intact to the screen, Steven Moffat answers, "Stonehenge. If it had been anywhere else, I'd still be crying. The ultimate trap for the ultimate hero – it could only be there."

Given that Stonehenge is a World Heritage site, gaining permission to film on it was no mean feat. Director Toby Haynes knew the odds were stacked against him.

"It cost a huge amount of money to shoot there each day," he says. "I would have loved to have shot for two weeks, but then we'd have had no money left for Romans, monsters, flambeaus... or anything. Maybe we could've stretched to some puppets!"

For a while, to Toby's dismay, alternative options were considered. "We started asking ourselves whether this story would still work if it was a different stone circle. It was breaking my heart: I was gutted! This is the *Doctor Who* episode where he finds out what Stonehenge is *for*. It's not the 'Romans' episode – *Doctor Who*'s had Romans before – it's the 'Stonehenge' episode! It's a key feature to keep in there and I fought tooth and claw for it."

The site's considerable importance posed one logistical problem after another. For instance, Toby had to work out how to shine lights onto it from above, for the sequence in which the Doctor's enemies gather overhead. "We looked into flying a helicopter over," he says, "but we couldn't do that. Imagine crashing a helicopter into one of the Seven Wonders of the World. You can't risk something like that, just for the sake of a bunch of nutty film-makers!"

Naturally, CGI house The Mill had more visual freedom. "Spaceships over Stonehenge was a challenge," says Dave Houghton. "As scripted we were only going to see lights in the sky – as in *Close Encounters of the Third Kind* – but when we actually came to create these sequences it proved useful to build rough spaceship models to house the lights that we see. That's where the fun started! I found picture references of as many old *Doctor Who* ships from the series' history as I could. Then we set about building them on the computer and adding lights to them. There are a few happy surprises for fans if they keep their eyes peeled!"

The Doctor attracts a large audience at the world's biggest rock concert...

Meanwhile, back in Problemsville, the production team was unable to shoot between 9.30am and 4pm, because Stonehenge was open to the public during those hours. Toby ultimately hustled his way towards a solution.

"We secured a slot between 8.15am and 9am," he recalls, "in which to shoot that one daylight scene in which the Doctor, Amy and River Song find the stone beneath which 'Underhenge' is hidden. We then shot all night from 11pm to nine the next morning. I was initially worried about the potential quality of my decision-making at 4am or whatever, but you just click into it. There was a real campfire spirit, because we were all in the same boat. We really used Stonehenge and filmed as much as we could. Despite putting large mats down on the ground and being extremely respectful, we still turned the place into a slight mudbath. In the morning, we got on the motorway and drove off as fast as we could with the rushes!"

Toby then mounted a separate night shoot for Amy's death scene, in a random field decorated with fake stones which he soon dubbed "Foamhenge! Having established we were at Stonehenge, the audience hopefully believe we're still there by the time this scene comes along. Amy being shot *had* to happen at night. It should be a dark act..."

"I was desperate to know what was in the Pandorica. I knew the story was deeply engaging and was really going to work."

– **TOBY HAYNES** **DIRECTOR**

from the Pandorica's POV, Matt performs each take slightly differently, trying different approaches on for size. Knowing that he's using an 8mm fish-eye lens, Toby suggests that he doesn't need to pull especially exaggerated faces as he stares at the cube: the lens will do half the work. This shot won't, however, make the final cut, as Toby will ultimately find it "much more mysterious to leave out the POV, to keep you guessing as to what's inside."

Behind Matt, Karen's wreaking unscripted havoc with a flambeau. Clearly nervous about carrying one of these fiery items (that flame's not CGI, y'know), she's holding it at arm's length as best she can, while comically asking, "Why have I got a shorter flambeau?" Naturally, Matt seizes the opportunity to wind Karen up: "Can we all just remember it's *Karen* holding this flambeau?" He also attempts to help Karen pull off a quizzical look in one scene, by asking her "What's a million divided by seven?", right before First Assistant Director Marcus Caitley says "Action!"

The next take halts abruptly, as a slightly alarmed Toby laughs, "Karen! Whoah, whoah! Just turn to face him, but don't burn him!"

"It's really scary," insists Karen afterwards. "There's this massive ball of fire in your hand. It wasn't in the script that I had to have it for this whole scene! So I've been saying to Toby, 'Don't you think Amy would just put it down? I really think she would.' But no. So I'm playing it like Amy is afraid of it. She's never held a flambeau before either!"

To add to the on-set hilarity, rehearsals for one scene see Arthur march across the Pandorica Chamber as Rory, his Centurion armour making a right royal racket.

"Erm," says Matt, "Is it going to be too loud?"

"I do sound like a one-man band," deadpans Arthur. "I'll try not to clatter so much."

Nearby, in a green-screen studio where a familiar blue police box stands, the crew prepares to capture Matt's final scene of this block. The Doctor and Amy arrive on Planet One, during *The Pandorica Opens*' epic pre-titles sequence, to see River Song's message on the mountain. The sole dialogue is a respectful "Vavoom!" from Amy.

As the cameras are set up, Matt and Toby briefly discuss the scene. Matt's interpretation runs like this: "The Doctor's pissed off, then realises, 'Actually, hats off, River'."

Matt looks across the room to Steven, appealing for support: "Karen reckons she does a better 'Vavoom!' than me."

"She's Scottish," Steven patiently explains. "It's automatically better."

Matt strolls over, starts to tell Steven's son Joshua what happens next... and then trails off.

"Oh no, you've read the script! I bet you're the real writer."

Does Steven run any or all story ideas past his sons, to gauge reaction? If so, how did they react when he described Episode 12?

"I didn't describe 12, in fact – though I often run ideas past them. I let Joshua read the first half of 12 – cos that's all that existed at the time – and he spent the next few weeks begging to know what was in the Pandorica. Oh, the theories!"

There's a round of applause as the scene concludes and Matt leaves Upper Boat a temporarily free man. "Right everyone," says First AD Marcus. "Back to the Pandorica Chamber for some more fun!"

There is indeed much fun to be had – these are select moments from the 'CyberHead' sequence! Yes, the one which sees Amy Pond menaced by various bits of a rusty Cyberman – most notably its noggin. It's a really fun, fresh and frightening treatment of an ancient enemy. Who knew the Telos automatons could do all this stuff?

"The biggest fun on this episode, for us," says Neill Gorton, mastermind of prosthetic geniuses Millennium FX, "was creating that rusty Cyberman. It's nice to take a Cyberman and do something different with it. At one point, Steven was thinking about making the CyberHead some kind of new version of them, but since we had the new Daleks, that wouldn't have been viable budget-wise. It was one of those 'Wouldn't it be nice...' thoughts, but the Daleks were more important and fitted *Victory of the Daleks*' story. So we at least put a different spin on the Cyberman, creating our broken-down model from an existing suit."

He reveals that the apparent illusion of an armless Cyberman actually isn't an illusion at all: "Not many people will even think about this, but if you have an armless Cyberman, where does the performer's arm go? If you're wearing a jumper you can slip it behind your back, but in Cyberman costumes there's nowhere to go. There was a suggestion to remove the arm digitally, but I happened to know a really good performer, Tim Bagley, who's only got one arm. We've worked with Tim a few times because it's a great trick. He was also in *Shaun of the Dead* as a zombie going to a wedding."

"Nggghhh!" yells Karen, as she rehearses bashing the CyberHead against a pillar. "Don't get on the wrong side of me!" Admittedly, this act of violence is somewhat diminished by the fact that she's wearing a pink dressing gown.

There follow a series of tricky little scenes. Some involve Karen being shocked and disgusted when there's nothing physical for her to fix that brilliant Gillan Stare upon. "The CyberHead is flipping around, with wires all over the place," says Toby, guiding her through as they film, "It's absolutely horrible." The visual gaps here will, of course, be handled by longstanding digital wizards, The Mill.

"We'll add the CyberHead's animated cables," says the company's Dave Houghton, standing nearby. "It'll involve quite a lot of work from us as we'll have to convincingly animate the cables to drag the head along and whip out at Amy. We've already filmed the Cyberhead with a few real cables coming out of the neck, which were then either ▸

"Bzzz... come back... bzzz... and I'll bite your leg off... fffft!"

"Close up on cam-er-a three!" – The Daleks find a new vocation...

> "Horses and Stonehenge and Romans and Spaceships. Why does the rest of television bother to show up?"
>
> – **STEVEN MOFFAT WRITER**

simply puppeteered or just left to hang loose. We'll then paint out anything incongruous – like hands pushing the head around – and track in the CG animated cables."

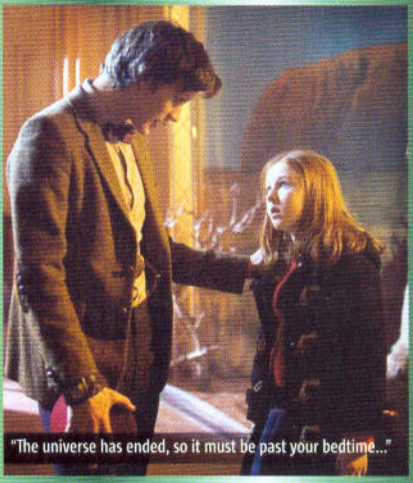
Karen's fine performance and The Mill's pixel-based craft will combine with some nicely old-school FX techniques.

"Karen, have a look at *these* bad boys!" enthuses Toby, showing her a set of real-life Cyber-cables. They'll be attached to Karen's wrists with the use of magnets, then pulled away. While Toby's concerned about the wires catching Karen's face, she points out that she can pull back. And she does. The idea is that, when the film is reversed, it'll look like the Cyber-wires have grabbed her. (Come the edit, however, Toby will decide it's unconvincing and CGI will pick up that slack.)

We ask Steven if this whole scary sequence was ever questioned for being... well, too scary. "Never. But it is *very* difficult to realise. All credit to Toby, who wouldn't give up on it as a sequence, even when everyone was saying it wasn't achievable. Trouble was, we *need* it. Otherwise, it's a story about a box opening – we need a proper alien attack, or it's not *Doctor Who*. And once I had the idea of CyberHead, how could I resist? I'm glad Toby couldn't resist either."

"At first it really seemed it was going to cost too much," admits Toby. "We managed to work out a way that we could do it with CG in the right places. Steven let me rework that bit of the script a little, so that we could afford it. For instance, I couldn't afford to have the headless Cyberman attacking Amy – we bring him onscreen and then get him to reattach his head ASAP."

"The thing is," he adds, "you initially resent budgetary restraints, but they force you to be clever and more creative. That Cyber-fight is more physical and... *visceral*, as a result. It's more about



"The universe has ended, so it must be past your bedtime..."

using CG to enhance, so that you won't be able to tell what's CG and what's physical."

A Karen-esque stunt-girl is brought in for one decidedly physical moment, which sees Amy yanked to the ground by the semi-human fiend. She crashes down with remarkable vigour. Ouch.

"Blimey," says Toby as the dust literally settles. "That looked great! Now... can I have a monitor and a Dalek please?"

Fifteen minutes later, Toby manfully directs a scene from inside a Dalek ("I couldn't *not* get inside!"). He operates its eyestalk, plunger and gun, while viewing the shot on an internal monitor. Now that's living the dream. At exactly the same time, the crew's Second Unit is shooting something absolutely crucial to the emotional impact of *The Big Bang*'s climax. Obviously, we can't tell you what it is, but it's being filmed at 1000 frames per second, for added magnificence.

Toby's standing inside the Dalek's bottom half when Ben Stephenson, the BBC's Head Of Drama Commissioning, arrives on set, chaperoning a couple of similarly important-looking gentlemen! A priceless moment. We're tempted to tell Ben that Toby's just been mucking around inside the Dalek all day and refusing to work, but ultimately we think better of it.

"Ben's not just my boss' boss," gasps Toby afterwards. "He's *everyone's* boss! And this is the one time he comes to visit the set, with me inside a Dalek. I felt like my career had gone down the drain. Thankfully, Ben genuinely loves this show and he understands!"

"The very brilliant Toby's excuse was that he was 'getting into the mind of a Dalek'," Ben later tells **DWM**. "I think the more likely explanation is that Toby is a geek and was fulfilling a childhood dream of being a killer-monster! Whatever the truth he has done an amazing job – his inner child would be proud."

Toby shows me the view from inside the Dalek, courtesy of a photograph he's taken with his iPhone. It's best compared to the view through a small glass panel – although ingeniously, when you look at the Dalek's outer casing, you're hard-pressed to work out where that panel actually is. Magic.

When Toby was properly inside Skaro's finest, how tempted was he to shriek, "Exterminate"?

"I did have a go," he confesses, "but I didn't do the voice. I just said it to myself, quietly."

Despite these episodes' extraordinary scope and ambition, Steven insists they've braved the journey from his head, to script, to screen with barely a hint of compromise. For this, he first credits executive producers Piers Wenger and Beth Willis. "They, Peter and Toby just kept pulling out the stops. We've even got horses! Horses and Stonehenge and Romans and Spaceships. Why does the rest of television bother to show up?"

He adds that *The Big Bang* is "*so* different to *The Pandorica Opens*. In tone, in approach, in every way." This will be something of a relief to many fans, given that Episode 12 ends with the most cataclysmic cliffhanger imaginable. Is it possible to have an even *bigger* cliffhanger than this?

He shrugs. "Hmm. The size of a cliffhanger is about how invested in it you are. You could be threatening a single kitten, and still have people gripped. But this is a story about size, so size was – as it were – important."

Lastly, Steven... you killed Amy Pond, you terrible man! A nation mourns! How can the show possibly recover from this dark day?

"Amy's dead at the hand of the man she loves," he nods. "The TARDIS is burning and River with it, and every star in the universe is exploding at every moment in history. Any other hero would be stumped. Fortunately you are watching *Doctor Who*..."

REVENGE OF THE CYBERMEN!

...AND THE DALEKS, AND THE SONTARANS, AND THE JUDOON, AND...

Never has one line of script caused so many headaches...

It's one of the most incredible lines of description in any *Doctor Who* script, ever. In his *The Pandorica Opens* script, Steven Moffat wrote: 'The Doctor is surrounded by a fantastical menagerie of EVERY MONSTER HE HAS EVER FACED'.

Minds blew like lightbulbs, one by one, as they absorbed those words. And of course, the immediate question was: how can we do this?

"There was a lot of dull practicality," recalls Steven, "but we needed Daleks, Cybermen and Sontarans. Those are the big ones."

"Reading that line of script," says director Toby Haynes, "made me realise that not only were these the greatest *Doctor Who* episodes to land as your first outing with the good Doctor, but it was the bumper pack of villains! It was almost like they knew how much of a closet fan I was of the show, and how it saved me from dyslexia as a kid – *Destiny of the Daleks* was the first book I ever read unassisted, something my teachers and parents had long given up on me doing – and had given me The Ultimate Episodes!"

"I was immediately delighted to discover I'd have Daleks on set," he says with a grin. "I was a massive fan of them as a kid. In my parents' loft, there's still a 1963 Dalek suit, even if it's practically in shreds now."

So would the menagerie consist of physical monsters in suits, CG creations or a sly combination of both? The answer became apparent quite swiftly.

Says The Mill's Dave Houghton: "Knowing the limited budget I quickly realised that we wouldn't be having a great deal to do with that particular sequence. I duly quoted to restore and add some of our CG monster creations, like the Vespiform or the Pyroviles, to a crowd scene of Millennium FX's prosthetic monstrosities but knew that they'd be the first things to go. Sequences more pertinent to the story – like the spaceships above Stonehenge – required VFX work."

And so the job went squarely to Neill Gorton's company. "We've gathered monsters together before," notes Neill, "for the musical shows at the Royal Albert Hall and things like that. Having said that, it was ten times the headache that we imagined! Everyone thinks, 'Ah, we've got a storeroom full of monsters. Dust 'em off and let's go!', but it's not quite that simple. A few of them are in exhibitions! Also, damage and breakages start to whittle away at the stock."

Was there a dedicated hunt for old, existing, useable Sea Devil/Zygon/Kandy Man costumes and the like? "There was a bit of talk in the tone-meeting," admits Neill, "about seeing if old costumes might be suitable. Sadly, once you shake off that lovely nostalgia and look at them, they don't really hold up when you put them alongside what's possible today."

Paul Kasey traditionally plays the principal costumed-monster roles in *Doctor Who*. And of course, he could only wear one costume in the Pandorica Chamber! This was "a bit of a logistical nightmare" for Neill to resolve. "There was a lot of figuring out what fitted who. We started adapting things to fit other people. Tweaking and juggling. I tried to make sure there were three or four of each monster. I would have loved to have 100 performers in that Pandorica Chamber, but 100 performers costs big money. So I like to think that, although we know there are loads of spaceships in that sky over Stonehenge, only a few ambassadors from each one actually beam down."

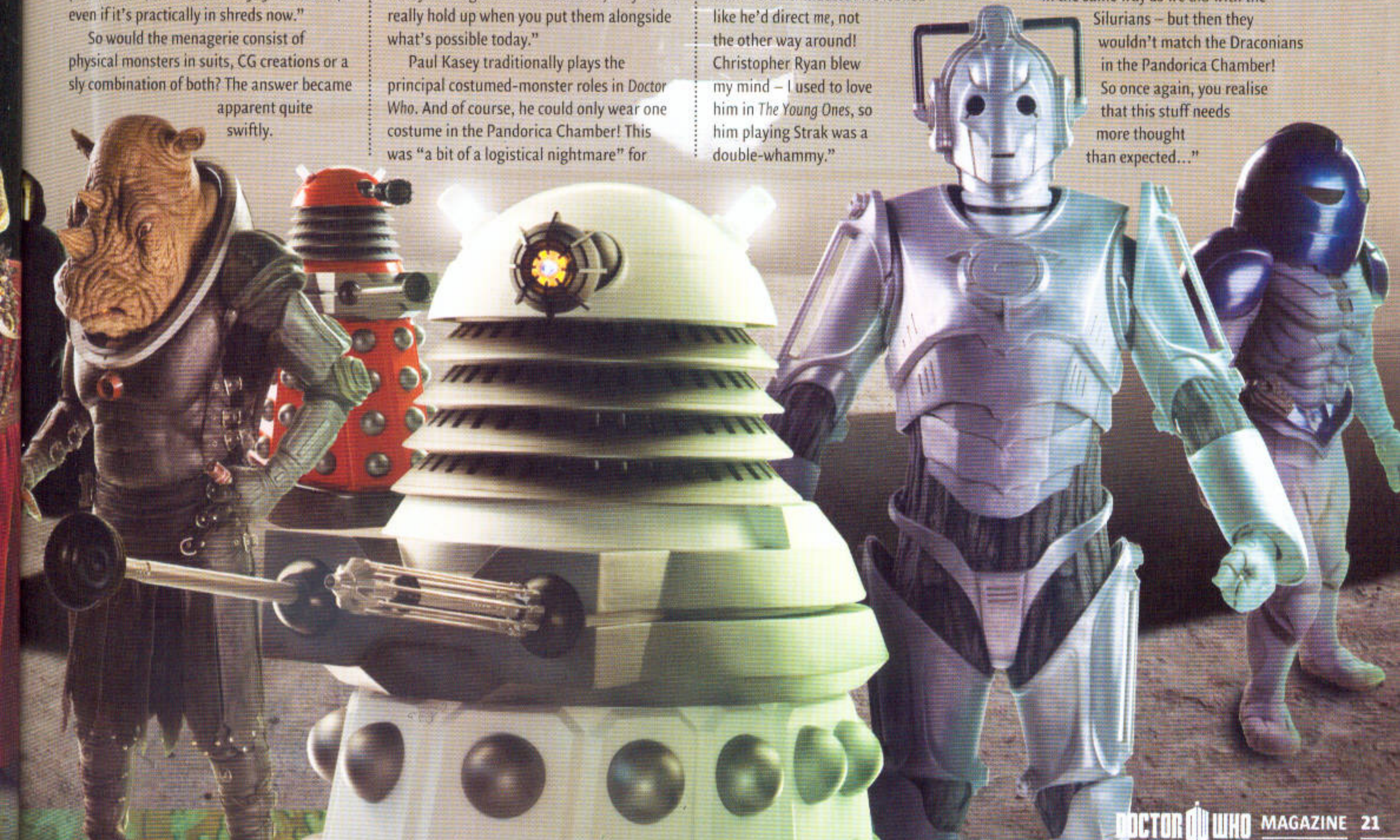
When cameras finally rolled, Paul Kasey played the Judoon Commander, while Christopher Ryan (previously General Staal in 2008's *The Sontaran Strategem/The Poison Sky*) became Commander Strak.

"There were even a few *Torchwood* monsters," laughs Toby, "including the blowfish character. We went for anything with a funny head! My favourites turned out to be the Sontarans. They're so short! And so three-dimensional – you can walk all the way around them and they just look brilliantly alien. The actors seem to really inhabit the costumes and 'live' it. Commander Strak had such a fierce face that I felt intimidated. He looked like he'd direct *me*, not the other way around! Christopher Ryan blew my mind – I used to love him in *The Young Ones*, so him playing Strak was a double-whammy."

The Doctor realises that he's annoyed a fair few folks over the years...

Neill Gorton describes the finished 'menagerie' sequence as "a lovely monster jamboree, which is always fun. It does look fantastic. It's also a great way to look at what you've done, historically, on the show."

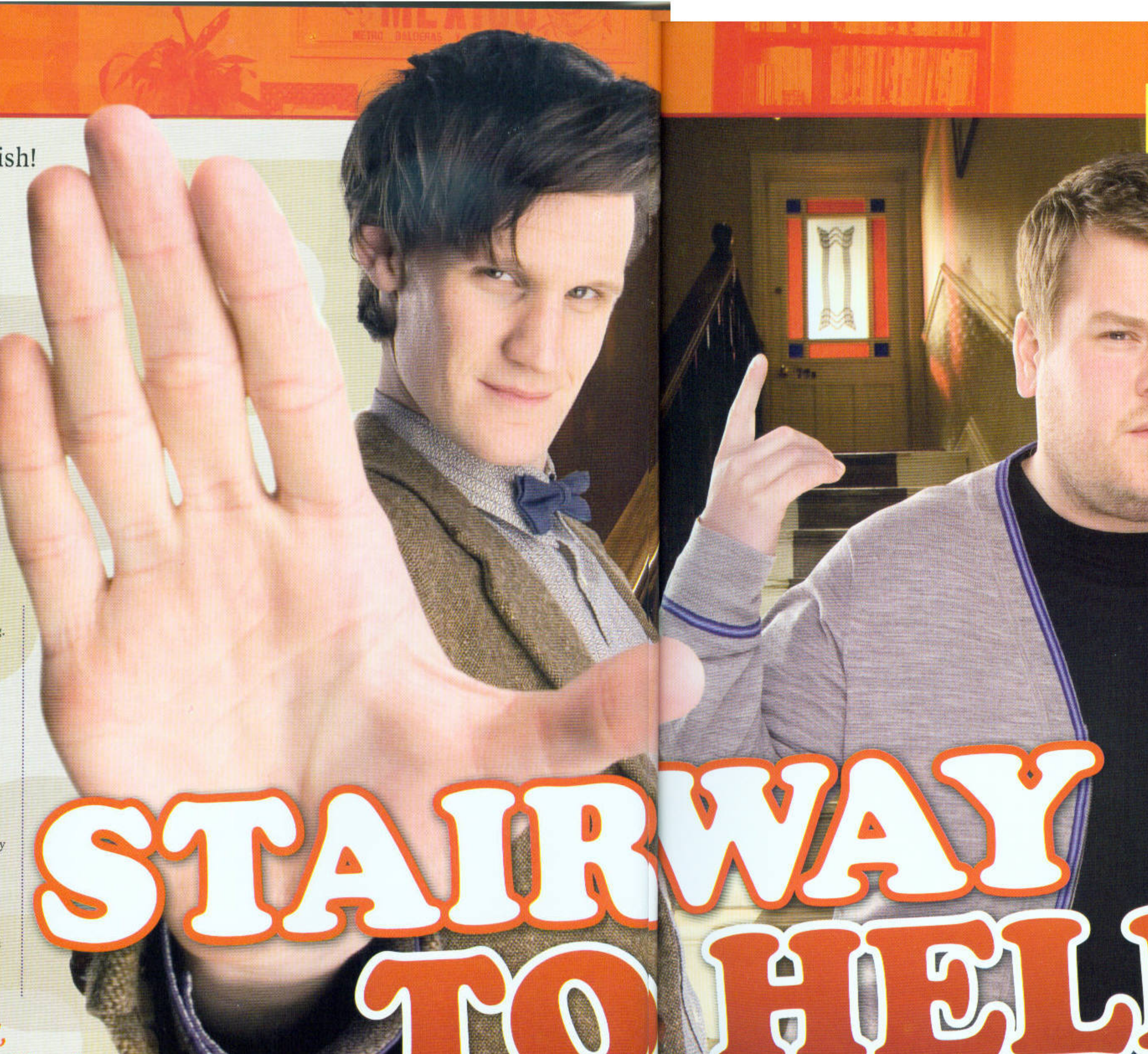
He admits that he would have loved a chance to create an all-new build of an old *Doctor Who* monster. "We obviously couldn't afford to do so, but I would have loved to have handled the Draconians. They had a really great look about them and we could make them look almost exactly as they did. There's a problem with that, though – what if next series the team wants to bring back the Draconians, for example? They might then want them updated in some way – in the same way as we did with the Silurians – but then they wouldn't match the Draconians in the Pandorica Chamber! So once again, you realise that this stuff needs more thought than expected..."



STAIRWAY TO HELL!

Housemates can be rubbish! Things certainly didn't look promising for Craig and his new Time Lord lodger. But what exactly are the pitfalls of sharing a home with someone who, a lot of the time, is on another planet?

FEATURE BY **BENJAMIN COOK**



"They're very different," considers Gareth Roberts, the man behind *The Lodger*, when asked to compare his experiences writing under Steven Moffat to former showrunner Russell T Davies. "If they were swimming instructors, Russell would be strict but very caring. He'd stand at the edge of the pool, and tell you exactly where you were going wrong. Whereas Steven would very aggressively but very lovingly kick you in at the deep end, and force you to work it out. Their dads were both teachers, you know. My dad was a tax inspector.

"Steven is different from Russell in that I'd known Steven socially for about 17 years before I worked for him," Gareth continues. "We had the same argument every time we met over those 17 years. It was about *Doctor Who* – and we each thought we'd won every time. It was very sad and I'm not going to tell you what it was about until my kiss-and-tell book, *The Writer's Bonkers*."

As if you didn't know, *The Lodger* started life in the pages of **Doctor Who Magazine** – as a comic strip in issue 368, starring the Tenth Doctor and Mickey. "Oddly enough, this goes back years, to 2004," says Gareth. "I read the first scripts written by Russell – *Rose* and the Slitheen adventure – and my mind was ticking over with ideas. I imagined the Doctor having to stay with Mickey for a few days. Originally, as a TV thought, Rose and Jackie were trapped in the future with the TARDIS, and the Doctor got them back by implanting instructions on how to operate the TARDIS into children's rhymes that would last hundreds of years. That's kind of what happened in 'Bad Wolf'. But the idea knocked around, and I sold it to **DWM**, where Steven read it and liked it a lot. Earlier drafts [of the TV episode] were a little closer to the comic strip, but right away we all knew the level of menace had to be upped considerably."

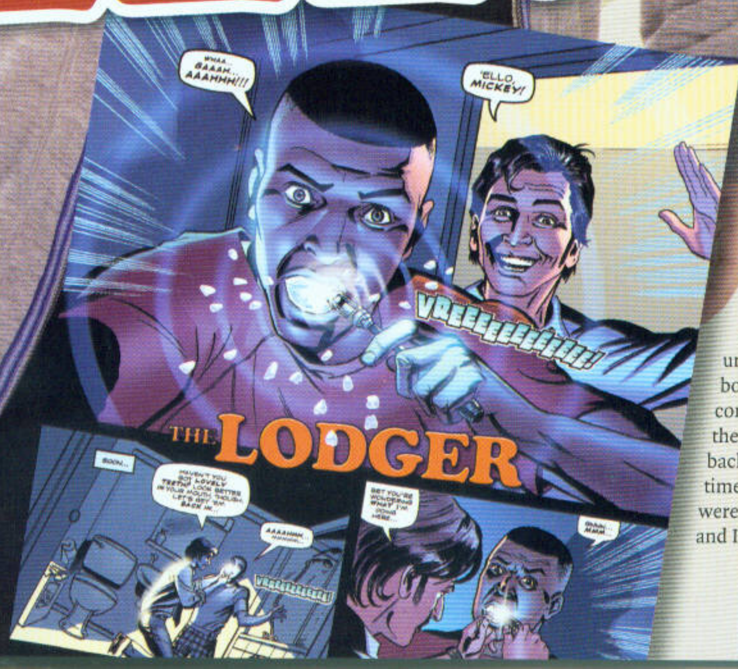
> "For **Matt's Doctor**, I think the **section of brain** that deals with tiny social details, is **less accessible**..."

In the strip, the alien threat – a Bandrigan fleet of cyborgs programmed to fly through space forever, stripping any less-developed planet and massacring its people – are, in fact, a tiny plot moment. "More of a character moment, actually," says Gareth. "That's not an option on TV. But some other aspects unconsciously carried over. In the first drafts, Craig was much more suspicious and distrustful from the start, which was a hangover from Mickey and his history with the Doctor – and it didn't make sense."

Were there things that Gareth could do with David Tennant's Doctor that wouldn't work for Matt Smith's Doctor – or vice versa?

No-one would miss what was between Craig and Sophie, except them...

"This is where I disagree with Russell and Steven. I agree with them that the Doctor is the same person, but I think his brain gets rewired and different bits lead to different sections every time he regenerates. I think David's Doctor had an amazingly well wired-up brain, more than any other Doctor. I think Matt is more like earlier Doctors, in that his brain is wired up more haphazardly. Look at David in *Smith and Jones* [2007] – he pulls off being a postman really well to Florence the Plasmavore. I can't see Chris Eccleston or Matt doing that. In *The Lodger* strip with David, it was the Doctor's amazing perfection and popularity that was central. With Matt, that's still there, but I think the section of brain that deals with tiny social details, or things that are irrelevant to his bizarre everyday life, is less accessible. But the irony of this entire story is that the Doctor is so far ahead of Craig and Sophie in terms of their relationship, because nobody could miss that except for them."


WHAA... BAAAH... AAAHHH!!!
'ELLO, MICKEY!
VREEEEEEEEEEEE!
THE LODGER
SOON...
AAAAHHH...

Gareth wrote his first draft of the TV script before Matt was cast, at the same time as finishing writing for David Tennant in last year's *The Sarah Jane Adventures*. "Not even Terrance Dicks has written for the new Doctor before going back to writing for the current one," points out Gareth. "I am unique in that, and regularly boast about it at bus stops to complete strangers. I can tell they're impressed by the way they back away in admiration. By the time I got to my final drafts, they were shooting Matt's first episodes, and I'd met him at readthroughs. ►

Stairway to Hell!

Half-time traveller: is there no end to the Doctor's talents?

I've been in rooms with several actors who have *played* Doctor Who, but I've never been in a room with *the* Doctor before! He is fascinating to behold. I picked up on his physicality, his clumsiness, and his strangely old-fashioned charm – and Steven showed me rushes from the filming, so I could see what Matt was doing. And I love him. We were all worried about following on from David, and to find someone equally lovely but in a totally different way is incredible. I thought they'd be auditioning for months."

How would he describe this latest incarnation of the Doctor?

"I'm going to contradict myself, and say that the Doctor is one person. There's so much going on in Matt's performance. In the scene where he asks Craig about the keys, he looks a thousand years old. Five minutes later, he's playing football, and looks like a wonderfully happy child. It goes right back to Joanna in *The Crusade* [1965]: 'There's something new in you, yet something older than the sky itself.' That's Matt."

> "'There's **something new** in you, yet something **older than the sky** itself.' That's Matt."

But the Doctor does some quite un-Doctor-ish things in *The Lodger* – he plays football, works in a call centre, runs around in just a towel. "That's the whole thrill of the episode – for me writing, and hopefully everyone watching – and it's certainly what sold Steven on it. In any long-running series, you want to see your characters from different angles. I don't think of the Doctor as a non-sporty indoors-y person. I think that's a little bit of fans projecting themselves onto the Doctor. When I was growing up, he was bounding around, lamping people right, left and centre – a very physical presence. Also, he's a thousand-year-old Time Lord. *Of course* he can play football brilliantly. Bear in mind, also – everything he does in the episode is with a purpose, and it's the same purpose he always has: to defeat the threat. The only difference is the circumstances."

After proving himself to be an excellent footballer and cook – what other unexpected hidden talents might the Doctor have?

"I think he could make a good job of nearly anything technical or with a discipline to it, but do it in a strange, unexpected way," Gareth considers. "The things he *can't* do so easily, which I think the episode demonstrates, are the minutiae of everyday life. Because they are so outside his experience – but then again, we see him hold down a job, get Craig and Sophie together, win the match; in some ways he's too impressive for everyday life. There was a cut scene with a pub quiz machine where he kept winning and eventually people got a bit sick of it. He's a genius, and you want a genius next to you in a sinking ship – but not in Tesco's."

Is the challenge of writing an 'everyman' like Craig to make him as 'normal' as possible, but not so normal that he's dull to watch or play?

"Craig's utter ordinariness is very important," agrees Gareth, "but we watch ordinary people on television all the time. Boring characters are boring characters full stop. Cardinal Zorac from *Arc of Infinity* [1983] is a boring character, even though he's an incredibly powerful Time Lord High Councillor. Ordinary life isn't boring. It's what we all do. Although Craig's life seems small fry by the Doctor's usual standards, it has huge personal drama and emotion in it, which the Doctor latches onto straight away."

Are Craig and Sophie characters you'd like to revisit again then, perhaps? "Funnily enough, yes – when I saw James and Daisy, I had an idea. But I'm not going to tell you what it is, just in case!"

The Lodger was the last story shot for Series One of the Eleventh Doctor. As per some previous Episode 11s of recent years, it was deliberately made on a more modest budget than the spectacular episodes that would follow. "I wrote it for a restricted budget, and then was encouraged to go big at the end – there was actually more money than I'd originally thought," Gareth reveals. "But the story doesn't *need* any more money, that was the beauty of it from the beginning.

Earth to Pond!

Amy spent most of *The Lodger* locked in a materialisation loop, in the TARDIS, with the zigzag plotter on full. Here's how she got on...

Hello, Karen. You and Matt seem to get along ludicrously well, so does it feel strange, on days like this, when you're filming apart?

"Yeah! This is the first time it's happened, actually, that we're both filming at the same time, but on different sets [Karen is shooting the TARDIS scenes, while Matt is filming in Craig's flat in the studio next door], so yeah, a whole day on my own, which is really weird. But I quite like it, because Amy's got control of the TARDIS for the first time. Amy and the Doctor have kind of switched places in this episode: the Doctor is trying to be a human, and Amy is trying to be a Time Lord, managing a TARDIS. It's been good, actually, and it's such a great space to play with, so I'm having fun."

Your 'shaky-floor acting' is particularly impressive.

"Why, thank you! I think I've mastered the *Star Trek* shaky-floor acting now. I hope it's realistic. It is hard, but you just have to go for it. I remember the first time I did it I went way overboard. It was in Episode 4 [*The Time of Angels*], in the Byzantium, and the director [Adam Smith] was just like, 'Karen, can you tone it down a bit? You look like you're having a fit!' You've got to, like, learn where to pitch it, because the camera's usually shaking as well, so you've got to work with the camera."

Do you remember your first impressions of the TARDIS set?

"It's quite breathtaking, because it's really big – much bigger than the old one. It's really cool, because you walk past the old one [still standing at Upper Boat studios] first, and you're like, 'Ohh, there's the TARDIS,' and then you're like, 'No, wait, *there's* the new one!' Just the scale of it! And the new colours, the coppers and everything, I thought were really beautiful. And the console is really cool, with all its bits. It gives you lots to do during scenes."

Shaky floor acting *par excellence*!

Between you and me – it's not just Matt who's always breaking bits of the console, is it?

"[Laughs] Nooo! We both do, all the time. I think some of his clumsiness has rubbed off on me."

Basically, it's Matt's fault?

"Yes, he's to blame."

The ODD Couple!

History boys reunited: "Alan? Which of us do you think was better?"

A young man with a bow tie and unruly hair sits alone on a sofa, strumming some chords on an electric guitar. This is Matt Smith. He's the Doctor. Next door, in the Doctor's bedroom, director Catherine Morshead is lining up a shot involving a bicycle wheel, a bag of cash, and the line "ooh, ain't modern society awful."

We're in Craig's house, in fact a set in Studio 6 at Upper Boat, in Cardiff. Craig himself – played by 31-year-old actor, writer, comedian and face of the moment James Corden – is the Doctor's new housemate. It's Wednesday, 17 March 2010. Yesterday, Matt's co-star was a psychic cat, referred to again in today's bedroom scene. James has a suggestion: "I'm thinking, is there a joke in there? What's the cat's name?"

"Glamourpuss," offers Catherine.

"Merlin," suggests Matt. "A good name is Merlin."

"Let's call him Merlin!" decides James. "That's funny."

"Yesss..." says Catherine, "but it's not in the script." She has a point.

"There's such a buzz about this show," James tells **DWM**, when he corners us outside Craig's front door just as we're about to grab a few words with Matt. "My little sister came to visit the set the other day, and she sat in the TARDIS. She's not even a huge fan, but she was like, 'Wow!' It's a hit magazine, **Doctor Who Magazine**, isn't it? Congratulations on doing a really great job."

"James probably wants to get in on this interview," chips in Matt.

"No, I just want to listen."

Matt looks doubtful. "Oh really?"

"Yeah, you're the big dog." But the second that **DWM** opens its mouth to pose our first question, see what happens:

So, Matt, is the –

James Corden: "Oh, I'm loving it. Yeah, I'm having a great time."

Matt Smith: "No, no, James, come on, listen, let's... could you put it in **DWM** that I'm interviewed with JC?"

James is notoriously difficult to work with, though, isn't he?

MS: "God, yeah. Very difficult."

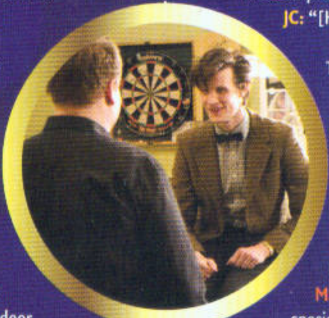
JC: "I don't know that I am notoriously difficult to work with! Who said that?"

MS: "[Laughs] He's winding you up."

JC: "Oh. [Grins] Damn!"

MS: "No, I must say, James has been a complete joy. His performance is... well, I was surprised that he was good!"

JC: "[Huge laugh] You git."



There seems to be, um, some sexual chemistry between the two of you?

JC: "Ha! Definitely. There's a mutual respect for each other as sexual beings."

MS: "As sexual specimens, yeah. Bordering on male attraction."

JC: "It's more of a bromance than anything."

MS: "I think Craig will definitely come back next series as a travelling companion."

JC: "I would love that."

MS: "Yeah, I'll see to it. Or the cat will come back."

JC: "The cat's certainly better at learning its lines."

James, have you given Matt any advice about dealing with his celebrity status? Things are about to go stellar for him, as they have for you over the last couple of years...

MS: "He doesn't like to talk about it."

JC: "Listen, the last thing I want to do is talk about my success."

MS: "How many DVD sales is it, James? Three million?"

JC: "[Laughs] I forget. In all seriousness, we met a few weeks ago – we were both in the same bar in London, randomly, one Saturday night. I don't want you thinking this is particularly showbiz; we just happened to both be there. I'd just agreed to do *Doctor Who*, and Matt had been told, so we had a chat about it then – what was in store for Matt. But what happened with our show [*Gavin & Stacey*, the BBC sitcom that he co-wrote – and co-starred in – with Ruth Jones] is, we started with 500,000 viewers and ended with ten million, so it was a steady thing. You can adjust over time. The weirdest thing for Matt is it's going to be so instant. But I couldn't think of anyone more adept at dealing with that pressure. Truly, I couldn't."

MS: "That's very kind of you."

JC: "Well, it's true. I wasn't able to deal with it."

MS: "You dealt with it very gracefully."

JC: "Well, you work for nine months on something, trying your best, and then suddenly –"

MS: "You give it out there, hand it over to the audience."

JC: "Yeah, it's like you've been in the trenches for nine months, getting your army together, and then you're putting your head over the top and –"

MS: "You're about to get it blown off. Oh God! Or you're going to dodge a few bullets, and make it to the other side."

JC: "You'll be fine. Nah, you'll be *brilliant!* I remember when we did *The History Boys*, and we'd just left the UK, we were doing it in America, or we were just about to start, and Matt had come in to the next cast..." [*In 2004, James played class clown Timms in the original National Theatre production of Alan Bennett's* The History Boys. *In 2006, the original cast toured to Hong Kong and Sydney, and then on to Broadway. Meanwhile, a new cast, including Matt Smith, took over for a UK tour – Ed*]

MS: "Um – I was doing it in Milton Keynes, I think."

JC: "Matt was in York, and we were in New York! Ha!"

MS: "We never went to York, James. I know they've both got 'York' in, but no need to rub it in. York's quite pretty, isn't it?" ▶

New buddies James and Matt exploring the problem of noisy neighbours!

JC: "Milton Keynes is... nice. Yeah. Anyway, because we were a bunch of egotistical young actors, we all went up to Nick [Hytner, the director] and Alan, and said, 'C'mon, what are the new cast like? Are they better than us?' And on my life, I remember Nick and Alan both going, 'There's this one lad called Matt Smith who's *great*.' Matt stayed on and did another play [the National's *Burn/Chatroom/Citizenship*] straight after, and that's how you know if someone's really good – when they try to keep them in the building. I think Matt is the smartest casting around."

So, when you hear that there's a top-rate actor in the cast that's replaced you, is there professional envy?

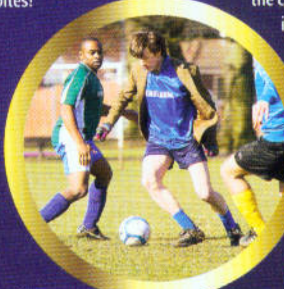
MS: "I definitely had it the other way round! They were in New York, and I felt I should have been."

JC: "I think it depends where you're at yourself. I can absolutely, hand on heart, say there have been times in my career when I've gone, of other people, 'Why's *he* doing that, and *I'm* just stood at the back?' But you realise that actually what's important – and nothing shows it more than *Doctor Who* – is that you're good. Whatever you do, whatever it is, just be good."

MS: "I must also say – and this is where our mutual male gushing ends, but – what's sort of lovely about James is – and I feel odd saying this in front of him – he's completely aware of who he is. Obviously, the great success of *Gavin & Stacey*, and the subsequent attention and fame – whatever that means – that came with it has been life-changing, and I'm sure it will be for me, but James is very aware of the terms of it. Basically, it's about enjoying it. Of all the guest actors who've come into this show, the people who do the best are the ones who come in with the spirit of enjoyment. Because that's what this show is, at its best. And you do that, James. You've made this last block... well, I couldn't have wished to end it on a more enjoyable note. I really have found it rather glorious, old bean."

James, you're a massive sports fan, and you, Matt, trained as a professional footballer before becoming an actor – so you must have enjoyed filming the football match?

MS: "We had a laugh. I loved it. It was just playing football all day. It was great. Although, we filmed in Victoria Park, in Cardiff, and got loads of bites! Was it mozzies?"



JC: "I don't think it was, but we both got bitten quite badly."

MS: "See how my bite's looking, actually. [Rolls up his trouser leg] Blimey! Look at that!"

JC: "That's exactly what mine was like. I had two antihistamines, and rubbed some of that Benadryl stuff on it."

MS: "God, they're alien mosquitoes!"

James, doesn't it feel odd, coming in as a guest on someone else's show, now that you're more used to being in charge?

JC: "No, it's nice, because you haven't got that pressure on you. I was really looking forward to just doing some acting. I haven't acted for a while, really. I've been writing, hosting, presenting and things, so I was looking forward to being around other actors, and having that great relationship you have with the crew. Sometimes you come into something that's been going for nine months, and it can feel tired, people have got heavy legs, they don't want to be here – but it doesn't feel like that. It doesn't feel like any shot or sequence is less important than the last."

MS: "Apart from when the camera isn't on you, James."

JC: "Ha! Yes, I don't do lines off. No, I'm joking. I think this show is just a joy. I've absolutely enjoyed every single minute of it, to the point where I woke up this morning and went, 'Oh, it's my last day today. That's rubbish.'"

MS: "We don't want him to leave."

JC: "It's been huge. It's been such a laugh. And the absolute best thing has been getting to hang out with Matt."

MS: "I second that."

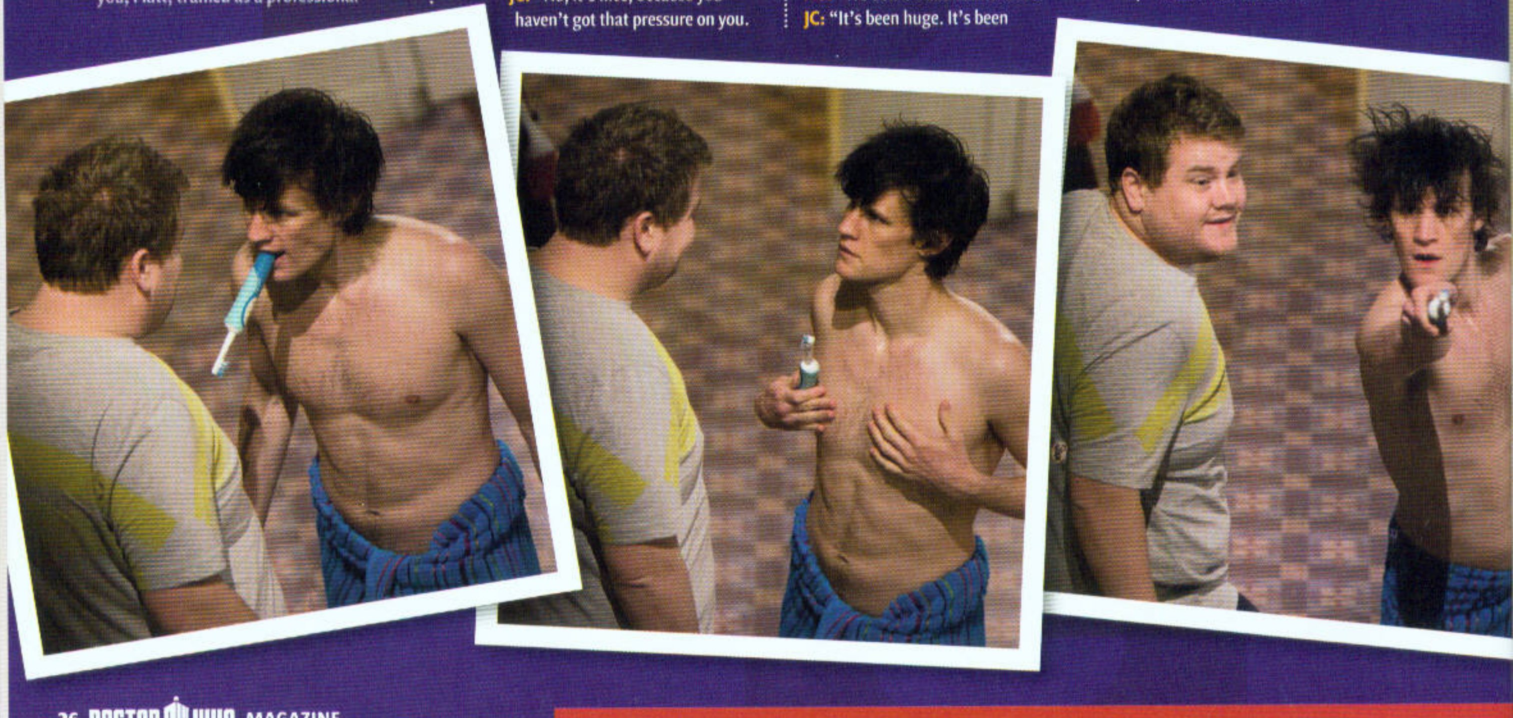
Oh, get a room!

JC: "But it's true. He feels like someone I've known for a long time, like someone who would be a friend of mine whether I'd met him in school or in a pub, let alone meeting him here. And it's such a good script. Craig is a great character. Well, he's in almost every scene! He's the Doctor's companion for this episode, isn't he? As an actor, what more could I ask for? It's a different script to any *Doctor Whos* that I've seen."

MS: "It really is. It's really different. James said to me yesterday, 'So, the Doctor in this episode – are you basically trying to make him Kevin Spacey in *K-PAX*?' [Laughs] You're really reminded that the Doctor is an alien – which I, of course, am mining for all it's worth!"

JC: "Yeah, don't hold back, Matt."

MS: "I think that's really refreshed my outlook on the Doctor."



It's strangely exciting, the concept of '*Doctor Who* IN SUBURBIA!!!' – the same way '*Coronation Street* – IN SPACE!!!' would be amazing. And long overdue, in my opinion."

Was the story always intended to be an 'Amy-light' episode? "Originally, yes – but we soon found we could have more Karen and that's always a good thing. The important story point is that they're separated."

Earlier drafts of *The Lodger* had a different villain at its centre. One we'd seen in *Doctor Who* before, in fact. Tell us who it was, Gareth!

"It was Meglos originally," he reveals, referring to the eponymous villain of the 1980 *Doctor Who* story starring Tom Baker [*pictured right* – Ed]. What, *really*?! "Yes," he continues, without a trace of irony. "I'd been joking about *Meglos 2* for years, but when I sat down to write the first draft it suddenly seemed *right*."

> "I'd been joking about **Meglos 2** for years... it suddenly **seemed right**..."

Meglos – the story of a sentient, shape-changing cactus – is probably not one of the more fondly remembered stories from *Doctor Who*'s history. "True – but it was a brilliantly simple and scary make-up surrounded by a duff story," says Gareth. "Meglos survived in my script for quite a long while – but then we saw the Vinvocci in *The End of Time*, and as the rest of the story was more comedic, we decided the 'villain' had to be as scary as possible. Steven did consider calling the episode *Mrs Meglos* and logging on to the forums the day it was announced!"

This issue of **DWM** went to press before transmission of *The Lodger*. How does Gareth think the episode might have been received by the fans – particularly those who are more, er, *enthusiastic* at posting their opinions online?

"Well, I'm afraid I can't stop myself from reading the internet," he admits. "Steven told me to put it away but I've disobeyed him. The human tragedy of the internet is fascinating. Every nutter in the world now thinks they have a right to be heard. But if they all died tonight even their mothers wouldn't notice, let alone BARB. These people know nothing. I did once read an unusually beautifully written critique of *The Shakespeare Code* on the internet. It said what a loathsome, lazy, terrible writer I was compared to Russell. Then proceeded to list all the reasons for my awfulness, and it was a long list of every single thing Russell had put into that episode! Ha! I'm glad the people who dislike my episodes dislike them."

Having pumped Gareth for information on his latest episode, we'd like to find out more about the man himself, in a *Hello!* magazine sort-of-a-way. So, Gareth, tell us about your own experiences of house-sharing. Were you writing from experience?

"I share a house with a former **DWM** editor, actually," he reveals. "'Sheila, get out of the bath!' I cry every morning. Not really, it's actually Clayton Hickman, who comes in handy with scripts in a Kenneth Halliwell kind of way. The hammer's out on the bedspread. I prefer to share a house than be alone, really. I've also lived with *Sarah Jane Adventures* writer Rupert Laight, **DWM** writer David Bailey and a whole host of even *less* famous people over the years. If I'm left on my own I just stay in bed reading Shakespeare and listening to Soft Cell. Then I get up at 1pm and watch *Loose Women* and then the *Lost in Time* box set over and over again. In my student days sharing could be a real drag – all the usual arguments over washing up, phone bills, people having sex in the next room while I was watching *Terror of the Vervoids* on UK Gold. That destroyed the atmosphere of impending doom aboard the Hyperion 3, I can tell you."

In that case, who would your ideal lodger be? And, come to that, who would be the lodger from hell?

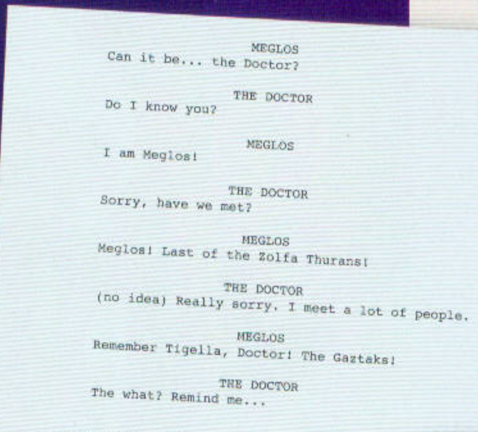
"My ideal lodger would be Wogan," Gareth tells us, exclusively. "He would be caged and just blether on in the background all day, and occasionally play *Snowbird* by Anne Murray. The lodger from hell would be the Animus. Imagine – Zarbi coming round all hours of the night, pens flying out of your hand!"

And if the Doctor turned up on your doorstep to move in with you for a month...?

"I would be terrified! There would be all sorts of horrible aliens and invasions and timeslips, and I'm *so* the kind of person who would get killed in the pre-titles of any *Doctor Who* story. My last words would be 'the airing cupboard – it's overloading!'" DWM

"I don't remember those scenes happening..."

Deleted scenes...



MEGLOS
Can it be... the Doctor?

THE DOCTOR
Do I know you?

MEGLOS
I am Meglos!

THE DOCTOR
Sorry, have we met?

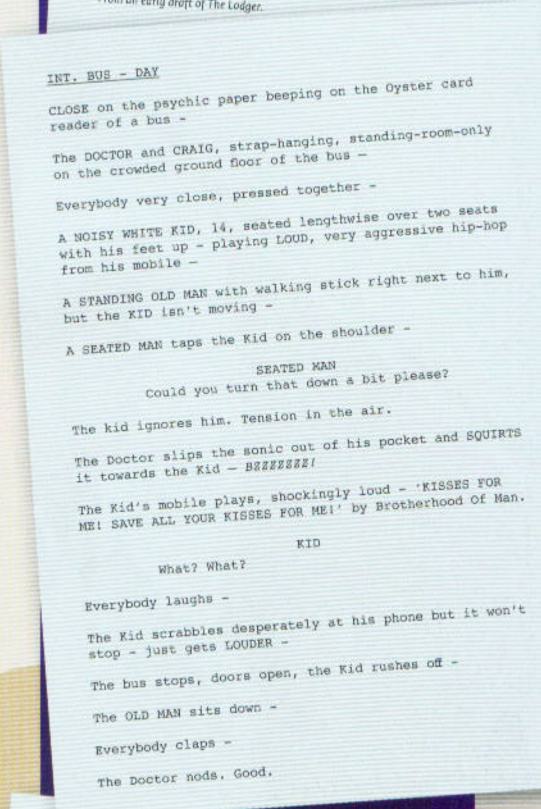
MEGLOS
Meglos! Last of the Zolfa Thurans!

THE DOCTOR
(no idea) Really sorry. I meet a lot of people.

MEGLOS
Remember Tigella, Doctor! The Gaztaks!

THE DOCTOR
The what? Remind me...

From an early draft of *The Lodger*.



INT. BUS - DAY

CLOSE on the psychic paper beeping on the Oyster card reader of a bus -

The DOCTOR and CRAIG, strap-hanging, standing-room-only on the crowded ground floor of the bus -

Everybody very close, pressed together -

A NOISY WHITE KID, 14, seated lengthwise over two seats with his feet up - playing LOUD, very aggressive hip-hop from his mobile -

A STANDING OLD MAN with walking stick right next to him, but the KID isn't moving -

A SEATED MAN taps the Kid on the shoulder -

SEATED MAN
Could you turn that down a bit please?

The kid ignores him. Tension in the air.

The Doctor slips the sonic out of his pocket and SQUIRTS it towards the Kid - *BZZZZZZZ!*

The Kid's mobile plays, shockingly loud - 'KISSES FOR ME! SAVE ALL YOUR KISSES FOR ME!' by Brotherhood Of Man.

KID
What? What?

Everybody laughs -

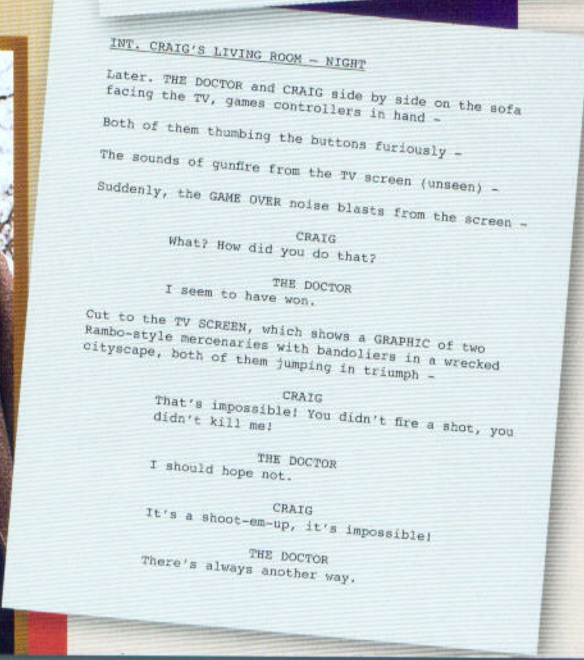
The Kid scrabbles desperately at his phone but it won't stop - just gets LOUDER -

The bus stops, doors open, the Kid rushes off -

The OLD MAN sits down -

Everybody claps -

The Doctor nods. Good.



INT. CRAIG'S LIVING ROOM - NIGHT

Later. THE DOCTOR and CRAIG side by side on the sofa facing the TV, games controllers in hand -

Both of them thumbing the buttons furiously -

The sounds of gunfire from the TV screen (unseen) -

Suddenly, the GAME OVER noise blasts from the screen -

CRAIG
What? How did you do that?

THE DOCTOR
I seem to have won.

Cut to the TV SCREEN, which shows a GRAPHIC of two Rambo-style mercenaries with bandoliers in a wrecked cityscape, both of them jumping in triumph -

CRAIG
That's impossible! You didn't fire a shot, you didn't kill me!

THE DOCTOR
I should hope not.

CRAIG
It's a shoot-em-up, it's impossible!

THE DOCTOR
There's always another way.

DOCTOR WHO™

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BRAND NEW ADVENTURES

THE EIGHTH DOCTOR RETURNS

BUT WHO WILL BE HIS NEW COMPANION?

July	SITUATION VACANT	December	RELATIVE DIMENSIONS
August	NEVERMORE	January	PRISONER OF THE SUN
September	THE BOOK OF KELLS	February	TBA
October	DEIMOS	March	TO THE DEATH
November	THE RESURRECTION OF MARS		

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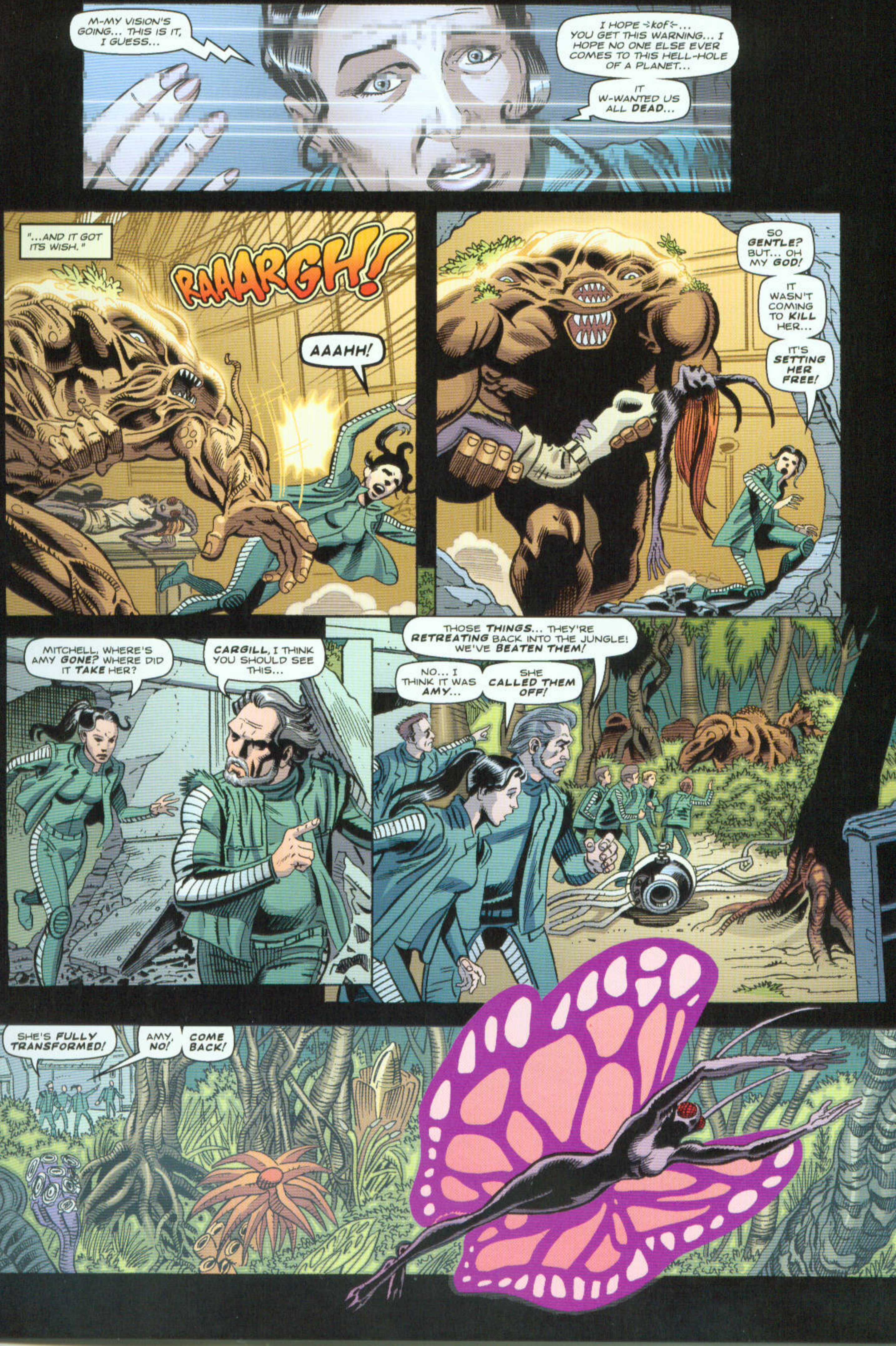
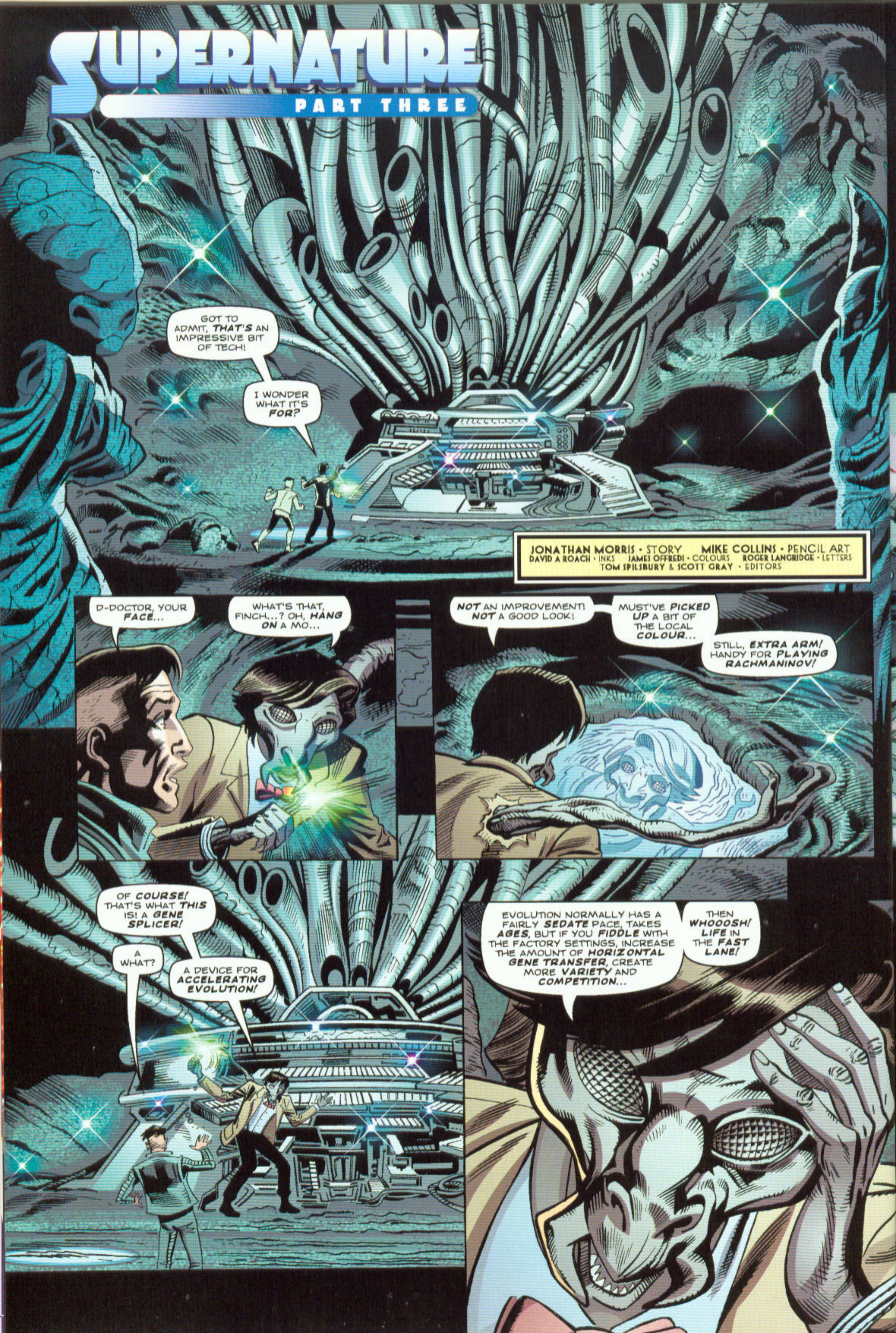
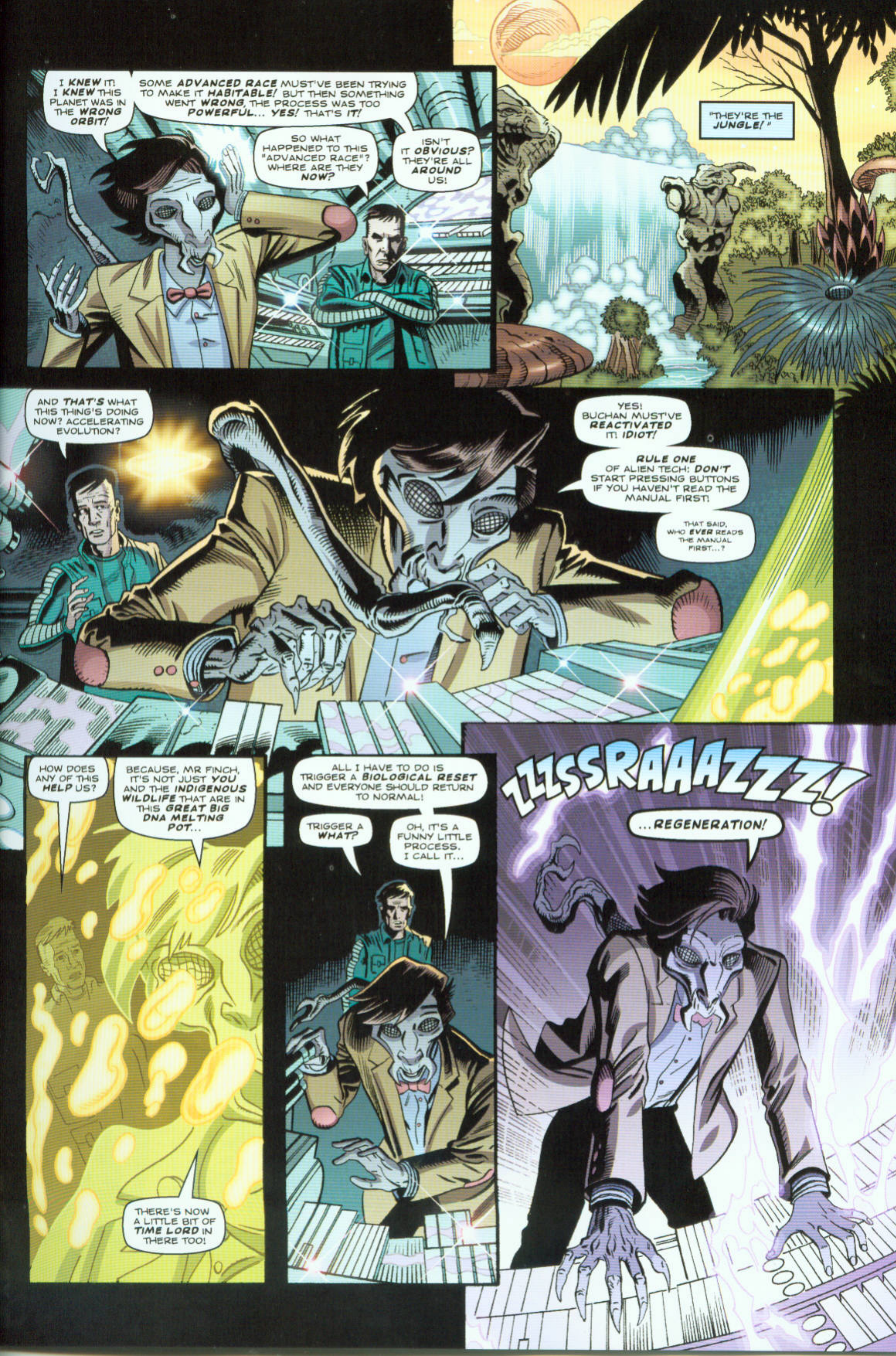

M-MY VISION'S GOING... THIS IS IT, I GUESS...
I HOPE ⇝kof⇜... YOU GET THIS WARNING... I HOPE NO ONE ELSE EVER COMES TO THIS HELL-HOLE OF A PLANET...
IT W-WANTED US ALL DEAD...
"...AND IT GOT ITS WISH."
RAAARGH!
AAAHH!
SO GENTLE? BUT... OH MY GOD!
IT WASN'T COMING TO KILL HER...
IT'S SETTING HER FREE!
MITCHELL, WHERE'S AMY GONE? WHERE DID IT TAKE HER?
CARGILL, I THINK YOU SHOULD SEE THIS...
THOSE THINGS... THEY'RE RETREATING BACK INTO THE JUNGLE! WE'VE BEATEN THEM!
NO... I THINK IT WAS AMY...
SHE CALLED THEM OFF!
SHE'S FULLY TRANSFORMED!
AMY, NO!
COME BACK!

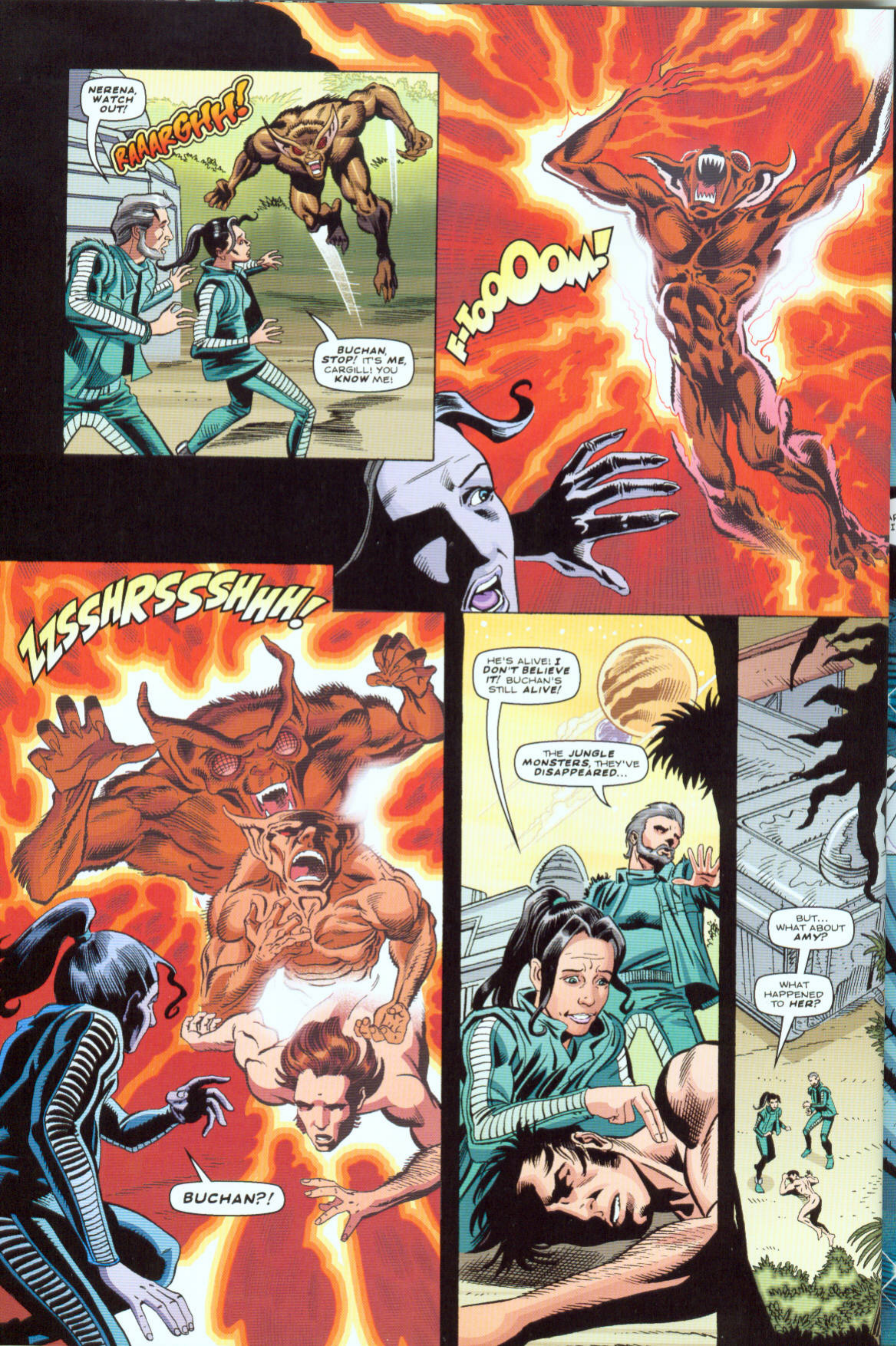
SUPERNATURE

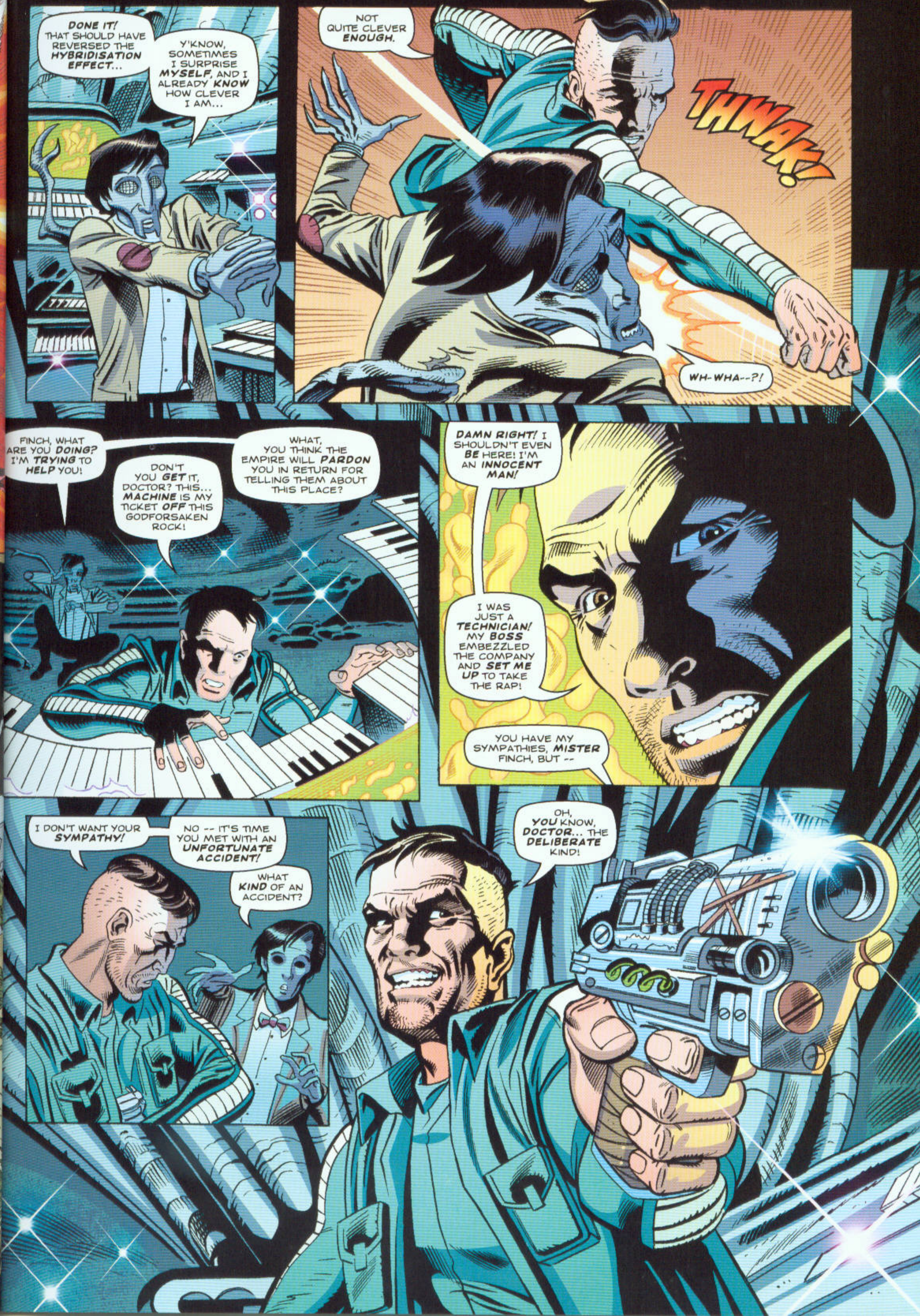
PART THREE

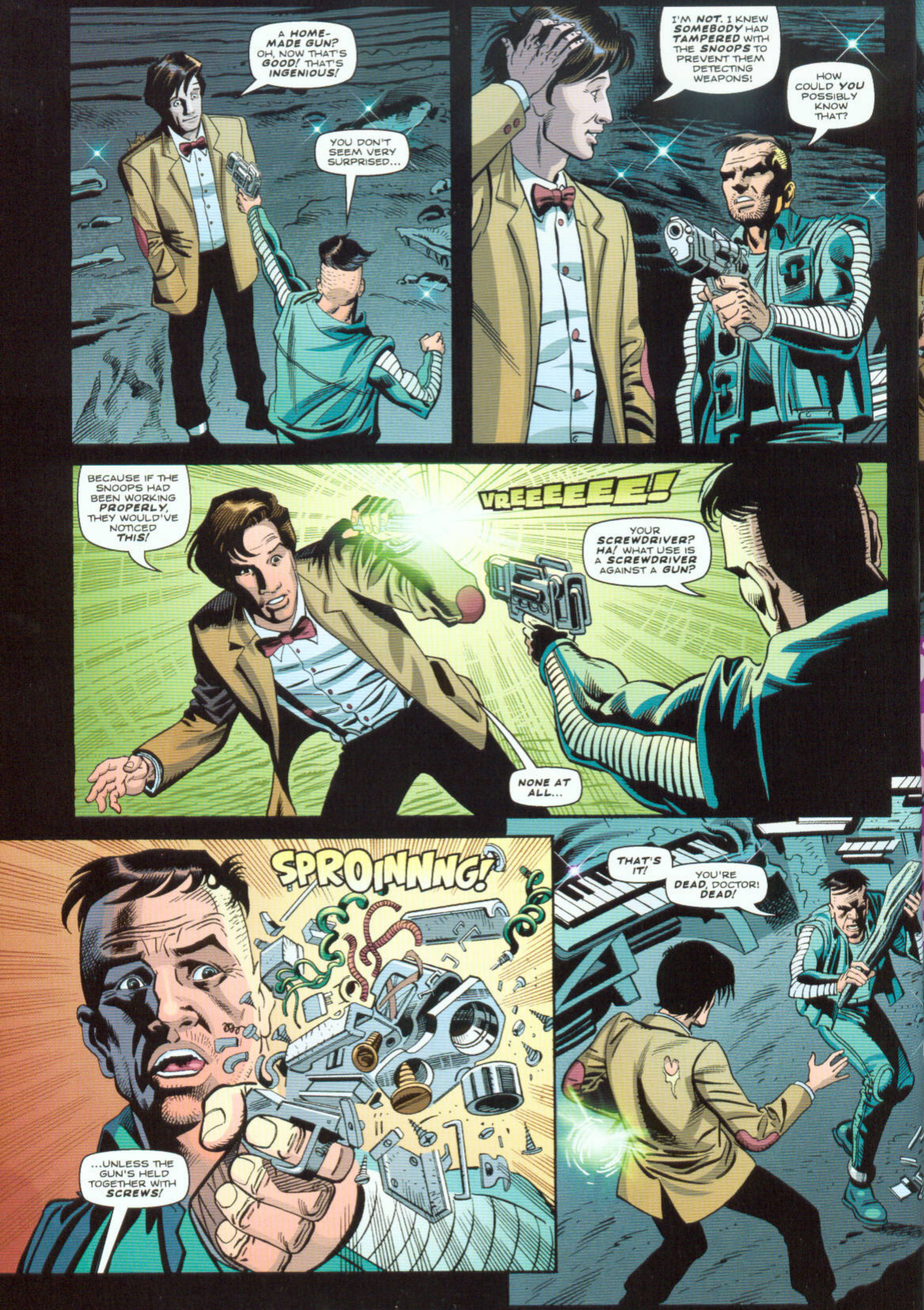
JONATHAN MORRIS • STORY **MIKE COLLINS** • PENCIL ART
DAVID A ROACH • INKS **JAMES OFFREDI** • COLOURS **ROGER LANGRIDGE** • LETTERS
TOM SPILSBURY & SCOTT GRAY • EDITORS

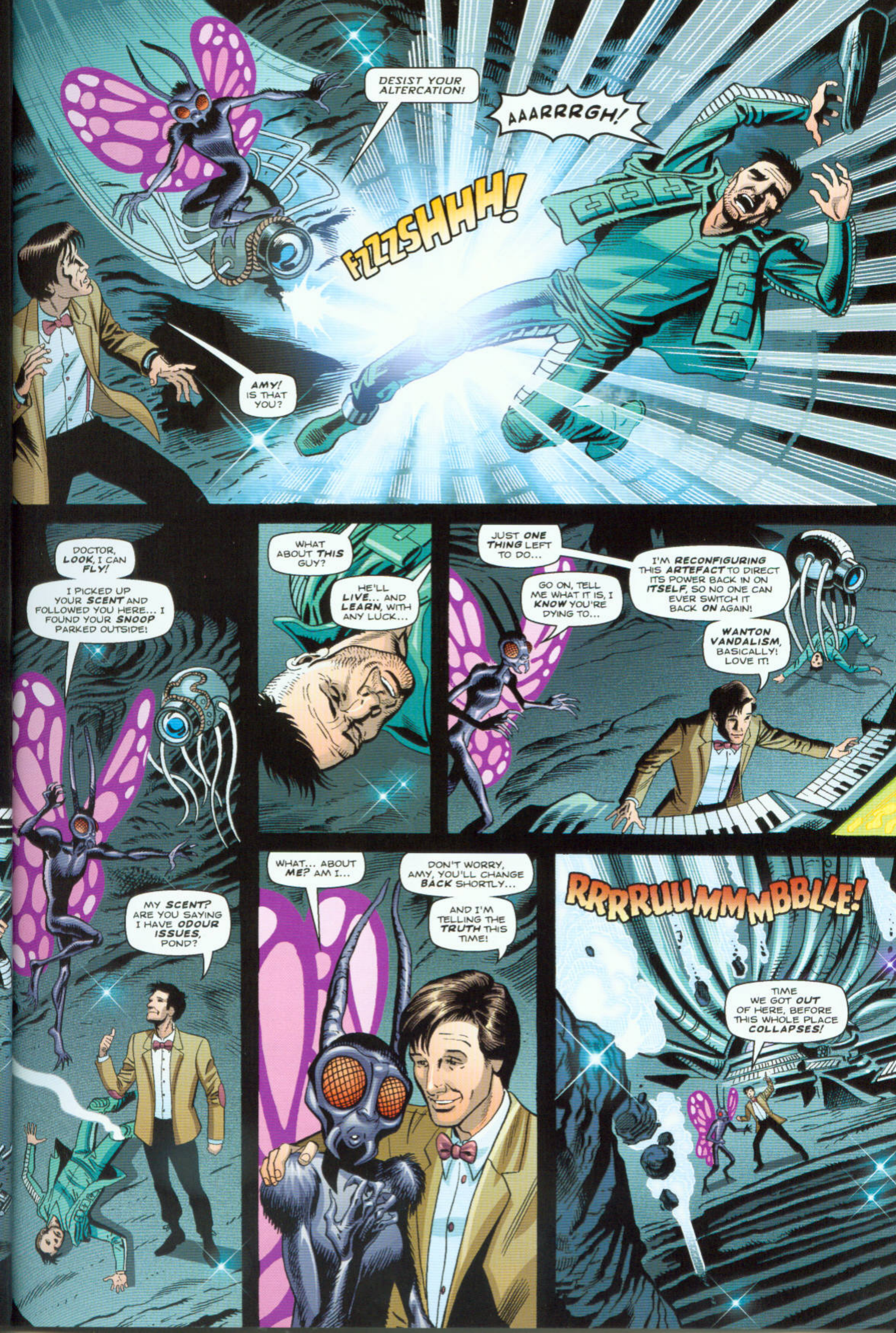

GOT TO ADMIT, THAT'S AN IMPRESSIVE BIT OF TECH!
I WONDER WHAT IT'S FOR?
D-DOCTOR, YOUR FACE...
WHAT'S THAT, FINCH...? OH, HANG ON A MO...
NOT AN IMPROVEMENT! NOT A GOOD LOOK!
MUST'VE PICKED UP A BIT OF THE LOCAL COLOUR...
STILL, EXTRA ARM! HANDY FOR PLAYING RACHMANINOV!
OF COURSE! THAT'S WHAT THIS IS! A GENE SPLICER!
A WHAT?
A DEVICE FOR ACCELERATING EVOLUTION!
EVOLUTION NORMALLY HAS A FAIRLY SEDATE PACE, TAKES AGES, BUT IF YOU FIDDLE WITH THE FACTORY SETTINGS, INCREASE THE AMOUNT OF HORIZONTAL GENE TRANSFER, CREATE MORE VARIETY AND COMPETITION...
THEN WHOOOSH! LIFE IN THE FAST LANE!

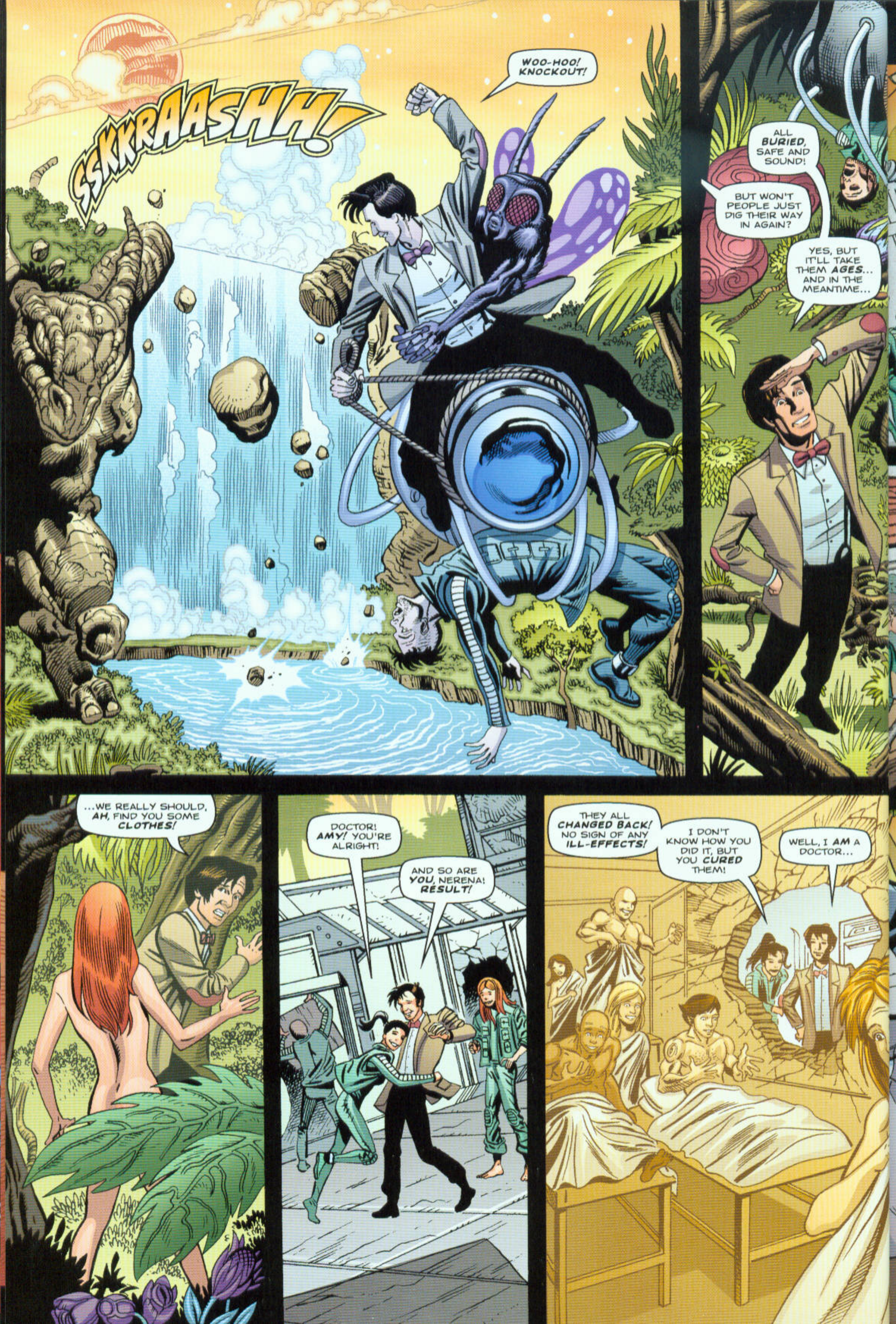

I KNEW IT! I KNEW THIS PLANET WAS IN THE WRONG ORBIT!
SOME ADVANCED RACE MUST'VE BEEN TRYING TO MAKE IT HABITABLE! BUT THEN SOMETHING WENT WRONG, THE PROCESS WAS TOO POWERFUL... YES! THAT'S IT!
SO WHAT HAPPENED TO THIS "ADVANCED RACE"? WHERE ARE THEY NOW?
ISN'T IT OBVIOUS? THEY'RE ALL AROUND US!
"THEY'RE THE JUNGLE!"
AND THAT'S WHAT THIS THING'S DOING NOW? ACCELERATING EVOLUTION?
YES! BUCHAN MUST'VE REACTIVATED IT. IDIOT!
RULE ONE OF ALIEN TECH: DON'T START PRESSING BUTTONS IF YOU HAVEN'T READ THE MANUAL FIRST!
THAT SAID, WHO EVER READS THE MANUAL FIRST...?
HOW DOES ANY OF THIS HELP US?
BECAUSE, MR FINCH, IT'S NOT JUST YOU AND THE INDIGENOUS WILDLIFE THAT ARE IN THIS GREAT BIG DNA MELTING POT...
THERE'S NOW A LITTLE BIT OF TIME LORD IN THERE TOO!
ALL I HAVE TO DO IS TRIGGER A BIOLOGICAL RESET AND EVERYONE SHOULD RETURN TO NORMAL!
TRIGGER A WHAT?
OH, IT'S A FUNNY LITTLE PROCESS. I CALL IT...
ZZZSSRAAAZZZ!
...REGENERATION!

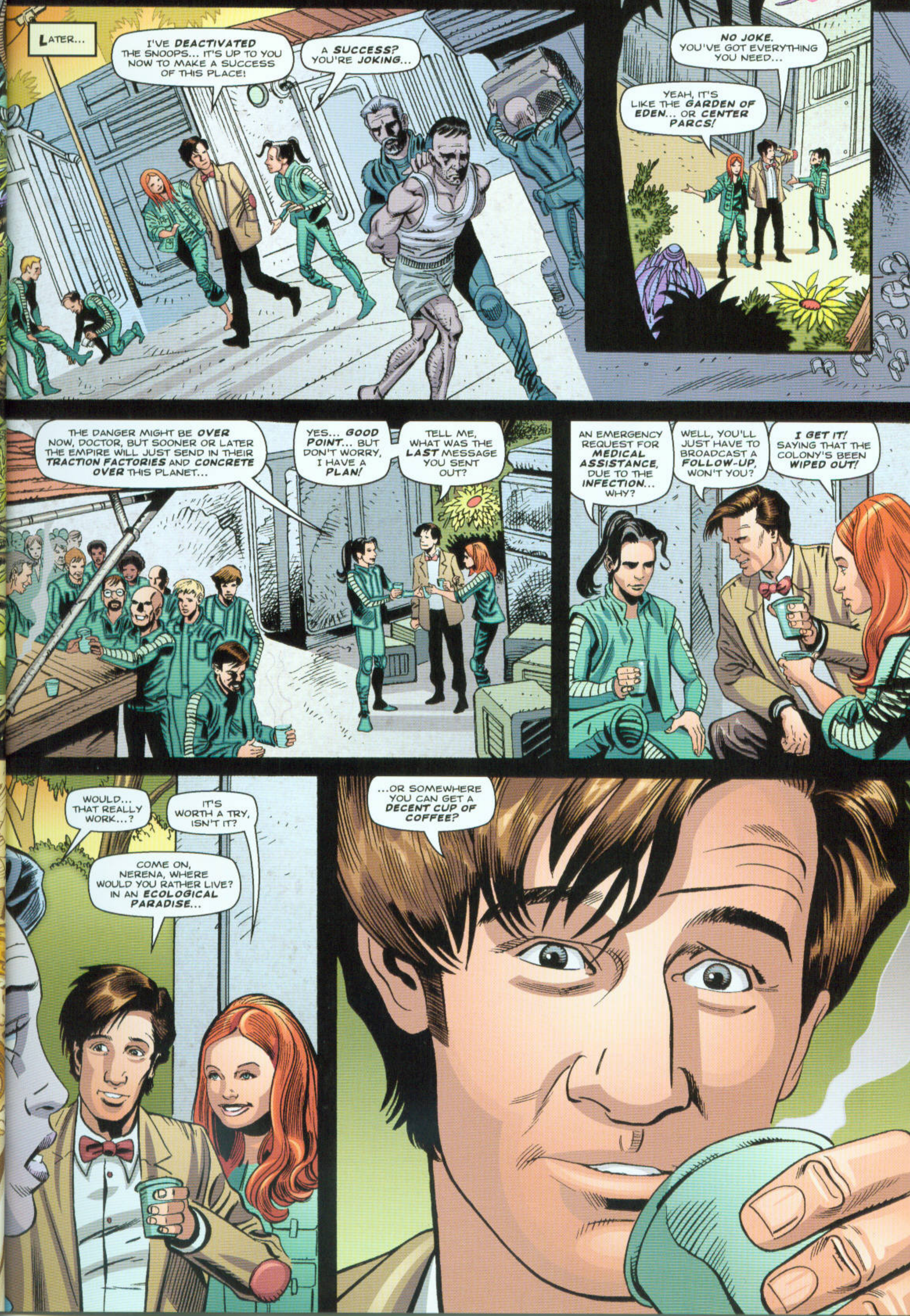

NERENA, WATCH OUT!
RAAARGHH!
BUCHAN, STOP! IT'S ME, CARGILL! YOU KNOW ME!
F-TOOOOM!
ZZSSHRSSSHHH!
BUCHAN?!
HE'S ALIVE! I DON'T BELIEVE IT! BUCHAN'S STILL ALIVE!
THE JUNGLE MONSTERS, THEY'VE DISAPPEARED...
BUT... WHAT ABOUT AMY?
WHAT HAPPENED TO HER?

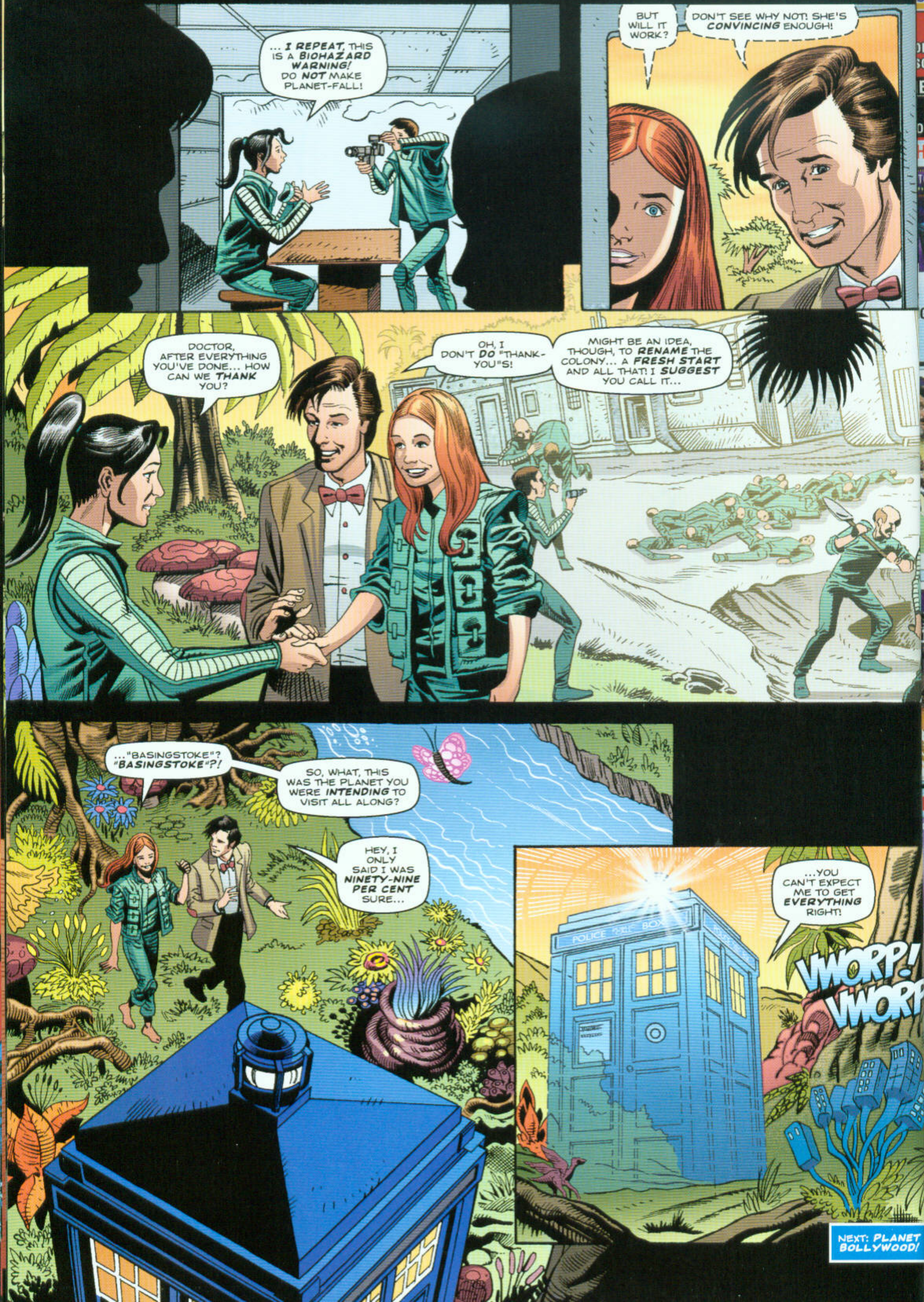

DONE IT! THAT SHOULD HAVE REVERSED THE HYBRIDISATION EFFECT...
Y'KNOW, SOMETIMES I SURPRISE MYSELF, AND I ALREADY KNOW HOW CLEVER I AM...
NOT QUITE CLEVER ENOUGH.
THWAK!
WH-WHA--?!
FINCH, WHAT ARE YOU DOING? I'M TRYING TO HELP YOU!
DON'T YOU GET IT, DOCTOR? THIS... MACHINE IS MY TICKET OFF THIS GODFORSAKEN ROCK!
WHAT, YOU THINK THE EMPIRE WILL PARDON YOU IN RETURN FOR TELLING THEM ABOUT THIS PLACE?
DAMN RIGHT! I SHOULDN'T EVEN BE HERE! I'M AN INNOCENT MAN!
I WAS JUST A TECHNICIAN! MY BOSS EMBEZZLED THE COMPANY AND SET ME UP TO TAKE THE RAP!
YOU HAVE MY SYMPATHIES, MISTER FINCH, BUT --
I DON'T WANT YOUR SYMPATHY!
NO -- IT'S TIME YOU MET WITH AN UNFORTUNATE ACCIDENT!
WHAT KIND OF AN ACCIDENT?
OH, YOU KNOW, DOCTOR... THE DELIBERATE KIND!


A **HOME-MADE GUN?** OH, NOW THAT'S **GOOD!** THAT'S **INGENIOUS!**
YOU DON'T SEEM VERY SURPRISED...
I'M **NOT.** I KNEW **SOMEBODY** HAD **TAMPERED** WITH THE **SNOOPS** TO PREVENT THEM DETECTING WEAPONS!
HOW COULD **YOU** POSSIBLY KNOW THAT?
BECAUSE IF THE SNOOPS HAD BEEN WORKING **PROPERLY,** THEY WOULD'VE NOTICED **THIS!**
VREEEEEE!
YOUR **SCREWDRIVER? HA!** WHAT USE IS A **SCREWDRIVER** AGAINST A **GUN?**
NONE AT ALL...
SPROINNNG!
...UNLESS THE GUN'S HELD TOGETHER WITH **SCREWS!**
THAT'S IT!
YOU'RE **DEAD,** DOCTOR! **DEAD!**


DESIST YOUR ALTERCATION!
AAARRRGH!
FZZZSHHH!
AMY! IS THAT YOU?
DOCTOR, **LOOK**, I CAN **FLY!**
I PICKED UP YOUR **SCENT** AND FOLLOWED YOU HERE... I FOUND YOUR **SNOOP** PARKED OUTSIDE!
MY **SCENT?** ARE YOU SAYING I HAVE **ODOUR ISSUES**, POND?
WHAT ABOUT **THIS** GUY?
HE'LL **LIVE**... AND **LEARN**, WITH ANY LUCK...
JUST **ONE THING** LEFT TO DO...
GO ON, TELL ME WHAT IT IS, I **KNOW** YOU'RE DYING TO...
I'M **RECONFIGURING** THIS **ARTEFACT** TO DIRECT ITS POWER BACK IN ON **ITSELF**, SO NO ONE CAN EVER SWITCH IT BACK **ON** AGAIN!
WANTON VANDALISM, BASICALLY! LOVE IT!
WHAT... ABOUT **ME?** AM I...
DON'T WORRY, AMY, YOU'LL CHANGE **BACK** SHORTLY...
AND I'M TELLING THE **TRUTH** THIS TIME!
RRRRUUMMMBBLLE!
TIME WE GOT **OUT** OF HERE, BEFORE THIS WHOLE PLACE **COLLAPSES!**


SSKKRAASHH!
WOO-HOO! KNOCKOUT!
ALL BURIED, SAFE AND SOUND!
BUT WON'T PEOPLE JUST DIG THEIR WAY IN AGAIN?
YES, BUT IT'LL TAKE THEM AGES... AND IN THE MEANTIME...
...WE REALLY SHOULD, AH, FIND YOU SOME CLOTHES!
DOCTOR! AMY! YOU'RE ALRIGHT!
AND SO ARE YOU, NERENA! RESULT!
THEY ALL CHANGED BACK! NO SIGN OF ANY ILL-EFFECTS!
I DON'T KNOW HOW YOU DID IT, BUT YOU CURED THEM!
WELL, I AM A DOCTOR...


LATER...
I'VE DEACTIVATED THE SNOOPS... IT'S UP TO YOU NOW TO MAKE A SUCCESS OF THIS PLACE!
A SUCCESS? YOU'RE JOKING...
NO JOKE. YOU'VE GOT EVERYTHING YOU NEED...
YEAH, IT'S LIKE THE GARDEN OF EDEN... OR CENTER PARCS!
THE DANGER MIGHT BE OVER NOW, DOCTOR, BUT SOONER OR LATER THE EMPIRE WILL JUST SEND IN THEIR TRACTION FACTORIES AND CONCRETE OVER THIS PLANET...
YES... GOOD POINT... BUT DON'T WORRY, I HAVE A PLAN!
TELL ME, WHAT WAS THE LAST MESSAGE YOU SENT OUT?
AN EMERGENCY REQUEST FOR MEDICAL ASSISTANCE, DUE TO THE INFECTION... WHY?
WELL, YOU'LL JUST HAVE TO BROADCAST A FOLLOW-UP, WON'T YOU?
I GET IT! SAYING THAT THE COLONY'S BEEN WIPED OUT!
WOULD... THAT REALLY WORK...?
IT'S WORTH A TRY, ISN'T IT?
COME ON, NERENA, WHERE WOULD YOU RATHER LIVE? IN AN ECOLOGICAL PARADISE...
...OR SOMEWHERE YOU CAN GET A DECENT CUP OF COFFEE?


... I REPEAT, THIS IS A BIOHAZARD WARNING! DO NOT MAKE PLANET-FALL!
BUT WILL IT WORK?
DON'T SEE WHY NOT! SHE'S CONVINCING ENOUGH!
DOCTOR, AFTER EVERYTHING YOU'VE DONE... HOW CAN WE THANK YOU?
OH, I DON'T DO "THANK-YOU"S!
MIGHT BE AN IDEA, THOUGH, TO RENAME THE COLONY... A FRESH START AND ALL THAT! I SUGGEST YOU CALL IT...
..."BASINGSTOKE"? "BASINGSTOKE"?!
SO, WHAT, THIS WAS THE PLANET YOU WERE INTENDING TO VISIT ALL ALONG?
HEY, I ONLY SAID I WAS NINETY-NINE PER CENT SURE...
POLICE BOX
...YOU CAN'T EXPECT ME TO GET EVERYTHING RIGHT!
VWORP! VWORP!
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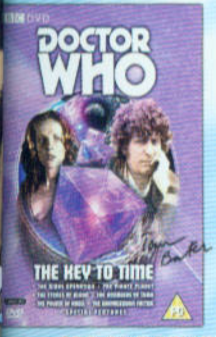

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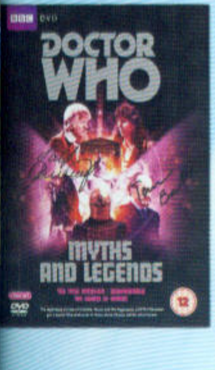

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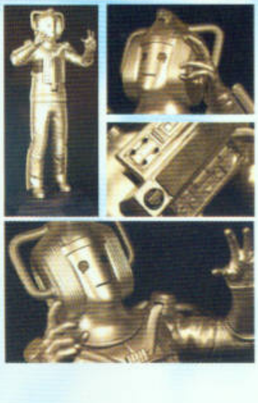

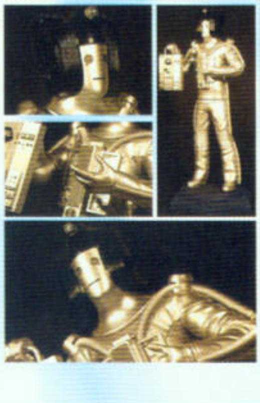

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Continuing his series examining the icons of *Doctor Who*, **The Watche** takes a look at the Nestene Consciousness and its plastic servants...

The **Watcher's Guide** to the AUTONS

"They're Autons! Bullets can't stop them!"

(TERROR OF THE AUTONS)

Ever since that fateful day in January 1970 when an army of shop-window dummies first smashed its way onto Ealing Broadway and began massacring early morning commuters, the Autons have stood tall among *Doctor Who*'s most striking and memorable monsters. Lifeless mannequins animated by the baleful will of a mysterious alien gestalt known as the Nestene Consciousness, dealing death from the nozzles concealed in their plastic hands, the implacable Autons have returned to menace the Doctor in his Third, Ninth and now Eleventh incarnations.

Plastic is a material prized for its versatility, and over the years we've seen the Autons adopt a variety of different guises dictated by the needs of their Nestene masters. The footsoldiers are the killer Autons: crude mannequins with bald heads, unfinished features and jerky, robotic movements. These are the creatures which collect the meteorites presaging the Nestenes' first invasion attempt in *Spearhead from Space*, and which lurk beneath the grinning carnival masks of the daffodil men in *Terror of the Autons*. More finessed in design are the murderous shop-window dummies seen in both *Spearhead from Space* and *Rose*, but more sophisticated still are the Auton replicas, perfect facsimiles of human beings designed to usurp their living counterparts. The Nestenes' expertise at duplicating humans seems to have improved with practice: in *Spearhead from Space*, the facsimile of the Brigadier's commanding officer General Scobie has a telltale shiny skin, and although the plasticised features of the Auton Mickey in *Rose* are also a bit of a giveaway, it is equipped with a new and disconcerting ability to shape-shift at will, its arms morphing into lethal chisel-like clubs as it goes on the rampage. In *The Pandorica Opens* we meet a new generation of Auton replicas with a chilling twist: not only are the Roman Autons outwardly indistinguishable from humans, but so deep is their cover that they don't even know they're not human. Until the Nestene Consciousness activates their Auton directive, they actually believe themselves to be the genuine article.

Right at the top of the Auton tree are the walking, talking mouthpieces of the Nestenes themselves: in *Terror of the Autons* we briefly hear a Nestene voice issuing from the leading Auton, while in *Spearhead from Space* the aliens' representative on Earth is the cold and sinister

eneral Scobie comes face to face with his Auton replica.

Autons march the streets of London again in 2005's *Rose* – 35 years after they first did so in 1970's *Spearhead from Space*.

Channing, outwardly human until the thwarting of the invasion reduces him to just another lifeless plastic dummy.

Last issue we were enthusing about the near-uniqueness of the Silurians, but this month the story is a little different. For all their effectiveness and ingenuity, one thing that the Autons can't really claim is to be the most blindingly original of *Doctor Who*'s monstrous creations. Whether in episodes of *The Outer Limits*, *The Prisoner* or *Captain Scarlet and the Mysterons*, or in a parade of 1950s movie classics like *Invasion of the Body-Snatchers* and *It Came from Outer Space*, deadly duplicates and dastardly doppelgängers had become a science-fantasy staple long before *Spearhead from Space*. Even the *James Bond* franchise stole the march on *Doctor Who*: there's a scene in 1965's *Thunderball* in which a military officer answers the door to be confronted by a murderous replica of himself, which is carbon-copied for General Scobie's double trouble at the end of *Spearhead from Space*'s third episode. Of course, *Doctor Who* itself had already dabbled in automated duplicates during 1965's Dalek extravaganza *The Chase*, while the body-snatcher genre had left its mark on 1967's *The Faceless Ones*, in which humans are kidnapped and replaced by alien lookalikes. Interestingly, the original scripted setting for *The Faceless Ones* was not an airport but a department store: devised under the title *The Big Store*, the storyline's initial proposal was that the kidnapped humans would be used as shop-window dummies. Sound familiar?

Sinister Mr Channing!

The Autons' ancestry doesn't stop there – in fact, we've hardly got started. Also to be considered is their physical similarity to the Cybernauts, a recurring foe from ITV's famous 1960s fantasy thriller *The Avengers*. Don't let the Cybernauts' name fool you: with their bald shop-dummy heads, rudimentary features, mindless killer instincts and remorseless attack strategy, they have far more in common with the Autons than with the Cybermen.

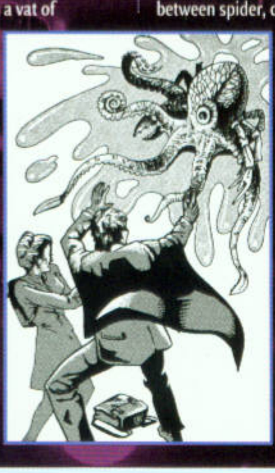
Equally hard to ignore is *Spearhead from Space*'s obvious similarity to the 1955 Nigel Kneale serial *Quatermass II*, in which an industrial establishment is clandestinely used as an acclimatisation centre for invading aliens. If you have a copy of *Quatermass II* to hand, try watching the opening sequence back-to-back with the first couple of minutes of *Spearhead*. Opening shot of a twirling radar antenna? A young soldier and his superior spotting something odd on the monitor screen? Mysterious meteorites plummeting to Earth in the English countryside? A local yokel seeing it all, and finding a smoking crater in a field? Check check check!

But perhaps the most obvious of all the Autons' antecedents can be found in *Doctor Who* itself. Not only is *Spearhead from Space* in many respects a virtual remake of the previous year's Cyberman epic *The Invasion* (even down to reusing some of the same locations), but the idea of a formless alien intelligence, manifesting itself on Earth with the help of mindless robotic slaves and an agglomeration of bleeping energy-filled globes, had already reared its head during the Second Doctor's era in the form of the Great Intelligence and its servants the Yeti. Then again, what goes around comes around: the Autons might not have been the first such monster, but neither were they the last: the Fourth Doctor's 1975 adventure *The Android Invasion*, scripted by Dalek creator Terry Nation, not only recycles the idea of identical robot replicas, but also features faceless mechanics with guns built into their plastic hands. It just goes to prove that you can't keep a good idea down...

Analogous to a Cephalopod

So who exactly are the shadowy aliens who pull the Autons' puppet-strings? Even after several appearances in the series, the Nestenes remain among the Doctor's most mysterious foes. In *Spearhead from Space*, Channing reveals that "We have been colonising other planets for a thousand million years," while in *Rose* the Doctor says that the Nestenes thrive on "smoke and oil ... toxins and dioxins" – and that's just about all the background information that the television series has ever vouchsafed. We don't even know exactly what, if anything, a Nestene looks like. In *Spearhead from Space*, Channing says that "We have no individual identity," and explains that the many-tentacled monstrosity which emerges in the story's final act isn't a 'natural' Nestene, but "a life-form perfectly adapted for survival and conquest on this planet." Nonetheless, in *Terror of the Autons* the Doctor surmises that "their basic form is analogous to a cephalopod" (that's a dictionary-swallowing way of saying "a bit like an octopus"), and at the climax of this second encounter the Nestene Consciousness duly materialises in the form of a shimmering energy creature with a fringe of tentacles. However, there's nothing remotely analogous to a cephalopod about the Consciousness we later encounter in *Rose*, which takes the form of a rudimentary humanoid face coalescing in a vat of amorphous alien goo.

So it seems that the Nestenes can look like anything, adapting their form to suit their environment. The whole octopus thing was really crystallised not on screen, but in the 1970s novelisations of the first two Auton adventures, both of which went to town on the idea of the Nestene Consciousness as a rampaging mass of tentacles and claws. For anyone too young to remember the original screening of *Terror of the Autons*, the novelisation's unforgettably graphic illustrations and its description of 'a many-tentacled monster, something between spider, crab and octopus' with a single huge eye 'blazing with alien intelligence and deadly hatred' sounded almost too thrilling to be true – as indeed it was. When the original story eventually turned up on videotape, its climactic unveiling of a smudgy blob of vaguely octopus-shaped light wibbling in the sky couldn't help but be something of a let-down. But hey, that's literature for you: the imagination's budget is always so much bigger...

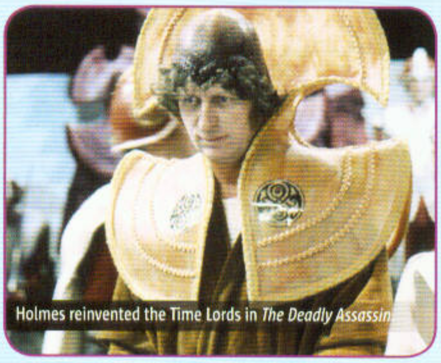


The Plastic Population

Formidable though they are, the Autons are merely the tip of the artificial iceberg. The Nestenes have no shortage of other plastic weapons at their disposal, as Mickey Smith discovered in *Rose* when he was accosted by a marauding wheelie-bin. And if you thought that was an unexpected twist, just take a look at 1971's *Terror of the Autons*, in which the Nestenes scale unsurpassed heights of lethal inventiveness. Besides the killer Autons themselves, *Terror of the Autons* showcases an array of plastic perils including a strangulating telephone cord which nearly polishes off the Doctor, an inflatable armchair which smothers the hapless factory employee McDermott in one of *Doctor Who*'s most celebrated death scenes, and a host of seemingly innocuous plastic daffodils which are distributed nationwide under the pretence of a harmless marketing campaign: in reality the daffodils are Nestene Autojets, primed to spray a plastic film that will suffocate anyone unlucky enough to be within sniffing distance. Most notoriously of all, *Terror of the Autons* features a hideous little plastic troll doll which, when activated by heat, comes to life and murders its victims. Following complaints that children were afraid to take their teddy bears to bed with them, the production team gave itself a slap on the wrist and resolved not to go down that route again.

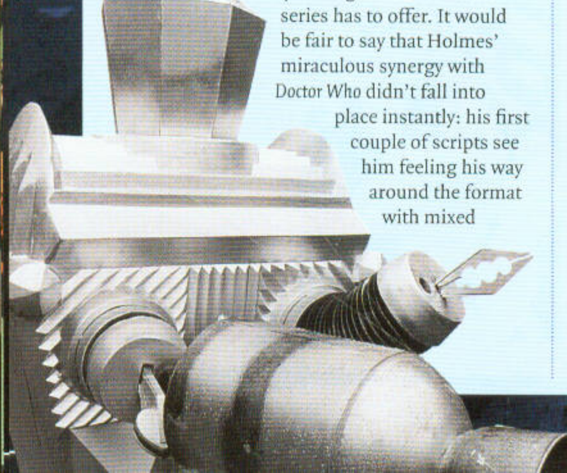
Although the *Terror of the Autons* controversy is a well-documented chapter in *Doctor Who* history, what has largely been forgotten is that all of the everyday objects used as instruments of death in the story were commodities not only available but thoroughly fashionable in 1971. The clue is the Brigadier's incredulous observation about the plastic daffodils: "They give these things away with soap." There's no other mention of soap in the story, but the reference made perfect sense to viewers at the time. The Brigadier isn't alluding to an obscure plot point smoothed away by rewrites – he's referring to a real-life phenomenon which was sweeping Britain at the time that the story hit the airwaves. In the late 1960s and early 1970s, the manufacturing giant Lever Brothers gave away literally millions of plastic daffodils with packets of Persil soap powder, in one of the most successful product promotions ever seen in the UK. Everyone knew about the plastic daffodils: housewives collected them, one per packet, and kept them in bunches. And it doesn't stop there: many of Britain's trendier viewers might have actually watched *Terror of the Autons* from the dubious comfort of an inflatable plastic armchair, with a vase of plastic daffodils on the dining table and a Teutonic troll doll leering down from the mantelpiece. These things really existed!

Holmes of Distinction



Holmes reinvented the Time Lords in *The Deadly Assassin*

The Autons are just one of many creations to flow from the fertile pen of Robert Holmes (1926-1986), whose 18-year association with *Doctor Who* not only saw him credited as the writer of a staggering 64 episodes, but also included a full-time stint as script editor between 1974 and 1977, a period during which he nurtured (and in some cases mercilessly rewrote) three years' worth of scripts by other writers in what is widely regarded as one of the show's golden ages. A master of characterisation and dialogue, Holmes had a happy knack of burrowing to the heart of *Doctor Who* and crafting adventures so colourful, dramatic, witty and rewarding that they remain to this day among the best that the series has to offer. It would be fair to say that Holmes' miraculous synergy with *Doctor Who* didn't fall into place instantly: his first couple of scripts see him feeling his way around the format with mixed results, and *Spearhead from Space* is arguably his first wholly satisfying serial. Even here we're still some way off the intricate plot mechanics, colourful juxtapositions and mordant humour with which we associate Holmes at his best: in this respect the real breakthrough is 1973's *Carnival of Monsters*, and by the time we reach the likes of *The Time Warrior* and *The Ark in Space*, Robert Holmes is joyously propelling the art of the *Doctor Who* scriptwriter to previously unconquered heights.



Any discussion of Holmes' contribution to *Doctor Who* is contractually obliged to tiptoe around a teetering stack of unhelpful clichés about 'Gothic Horror' and 'Holmesian double-acts', but there's no denying that his signatures are there for the spotting: among other things, Holmes had a voracious appetite for Grand Guignol *Phantom of the Opera*-style villains, disfigured and twisted both physically and mentally, and relying on the ministrations of fanatical henchmen to facilitate their evil schemes. From Sutekh and Greel to Sharaz Jek and *The Deadly Assassin*'s decaying Master, the pattern is clear: so clear, in fact, that there can be no serious question about how much influence Holmes had over certain other villains during his time as script editor: the same pattern can be perceived in Morbius, in Taren Capel, and most memorably of all in Davros, just one of many legendary additions to *Doctor Who* which were introduced on Robert Holmes' watch.

Indeed, one of the most remarkable things about Robert Holmes is quite how much of *Doctor Who*'s core mythology can be laid at his door. Take a deep breath: the Autons, the Nestenes, the Sontarans, the Rutans, Rassilon, Metebelis III, Tellurians, Kasterborous, Gallifrey and its galactic coordinates (all together now: ten-zero-eleven-zero-zero-by-zero-two), Cardinals, Castellans, the Matrix, the Capitol, the Panopticon, the Prydonians, the Arcalians, the Patrexes, Gold Usher, the Eye of Harmony, the Chancellery Guard, staser guns, the fact that Time Lords have two hearts, a respiratory bypass system and a limit of 12 regenerations, the fact that the Doctor's TARDIS is a Type Forty, and even the term 'dimensionally transcendental': all of these were dreamed up by Robert Holmes. To that list we can add a further host of characters who, although initially devised by the production team, were entrusted to Holmes for their first outings: Liz Shaw, the Master, Jo Grant, Mike Yates, Sarah Jane Smith, Romana, the Guardians and the Valeyard are all introduced in scripts by Robert Holmes. It's an extraordinary record, and no other *Doctor Who* writer can come close to matching it. But in the final analysis, Robert Holmes isn't a *Doctor Who* legend simply because he thought up the word 'Gallifrey'. Robert Holmes is a *Doctor Who* legend because among his impressive tally of episodes as writer and script editor can be found some of the most brilliant stories that the series has ever told.

Stories written by Robert Holmes

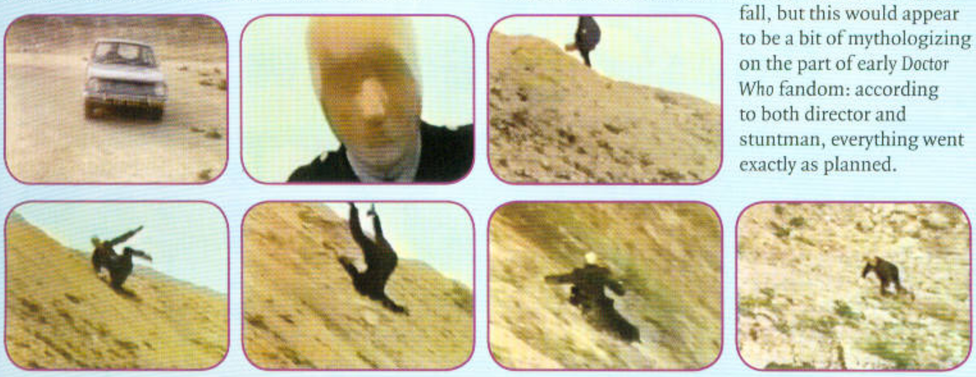
- **The Krotons** (4 episodes, 1968/69)
- **The Space Pirates** (6 episodes, 1969)
- **Spearhead from Space** (4 episodes, 1970, novelised as *The Auton Invasion*)
- **Terror of the Autons** (4 episodes, 1971)
- **Carnival of Monsters** (4 episodes, 1973)
- **The Time Warrior** (4 episodes, 1973/74)
- **The Ark in Space** (4 episodes, 1975)
- **Pyramids of Mars** (4 episodes, 1975, under the pseudonym Stephen Harris)
- **The Deadly Assassin** (4 episodes, 1976)
- **The Talons of Weng-Chiang** (6 episodes, 1977)
- **The Sun Makers** (4 episodes, 1977)
- **The Ribos Operation** (4 episodes, 1978)
- **The Power of Kroll** (4 episodes, 1978/79)
- **The Caves of Androzani** (4 episodes, 1984)
- **The Two Doctors** (3 episodes, 1985)
- **The Trial of a Time Lord** (Parts One – Four and Thirteen, 1986)

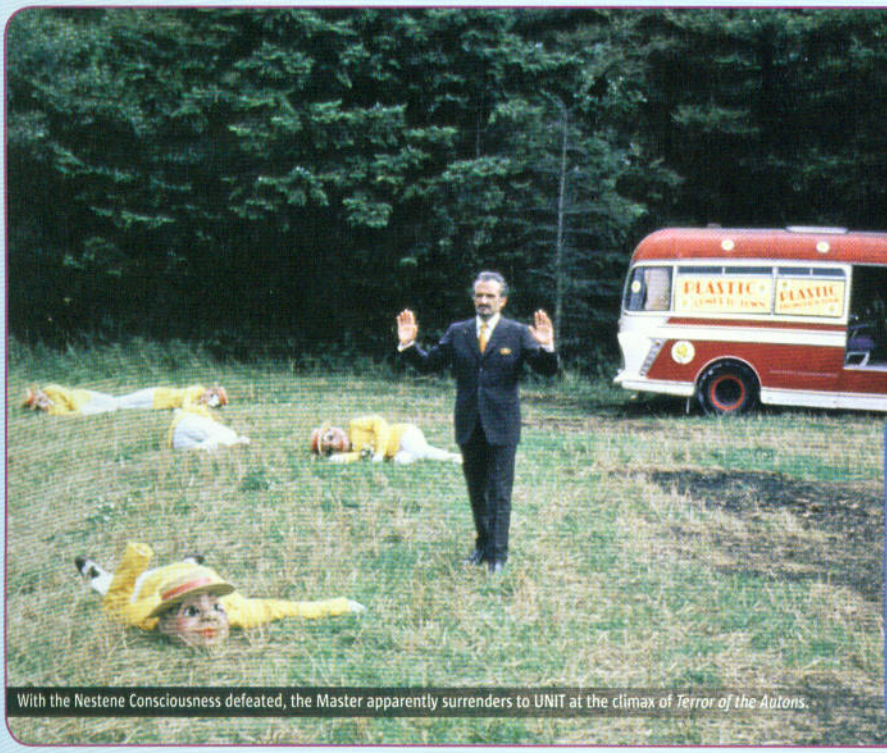
Head **Over Heels**!

Above: UNIT defeats the Autons! Below: A spectacular stunt!

Although stuntmen and fight directors had worked on *Doctor Who* as early as the very first serial back in 1963, it wasn't until the arrival of the Third Doctor in 1970 that the series raised its action game and found itself calling upon the services of a team of stunt artists on a semi-permanent basis. Serials like *The Ambassadors of Death* and *The Mind of Evil* were conceived with an eye to the inclusion of set pieces that wouldn't look out of place in a Bond movie. One of the benefits of a resident stunt team was that it enabled the Doctor and his UNIT colleagues to despatch alien menaces in increasingly spectacular fashion: in the final battle at the climax of *Terror of the Autons*, various stunt artists playing the UNIT troops and Auton daffodil men are blown head over heels in a positively thrilling manner, and one of the pyrotechnic charges was reportedly so powerful that it blew a hole in the straw boater worn by stuntman Terry Walsh. But the real honours go to a scene in the previous episode: the tumble taken by Walsh's Auton policeman in Episode Three of *Terror of the Autons* remains to this day a strong contender for the most spectacular stunt ever seen in *Doctor Who*. It's all the more remarkable for being an unscripted embellishment, tailored to match the quarry location in which the scene was being filmed.

The action is quite simple: Mike Yates drives a car headlong into an Auton, which is knocked down a slope before getting up again. Director Barry Letts had initially planned to fake the Auton's fall by cutting to Mike's reaction halfway through, but Terry Walsh had other ideas and convinced the boss to let him undertake the action in a single take. The result is breathtaking: kick-starting the stunt by launching himself from a mini-trampoline off camera, Walsh sails through the air before bouncing and somersaulting down sixty feet of rocky slope – and then, with the cameras still rolling, he begins scrambling back up the cliff just as any self-respecting indestructible alien automaton would do. Legend has it that Walsh was badly injured during the fall, but this would appear to be a bit of mythologizing on the part of early *Doctor Who* fandom: according to both director and stuntman, everything went exactly as planned.





With the Nestene Consciousness defeated, the Master apparently surrenders to UNIT at the climax of *Terror of the Autons*.

AUTON Adventures

From television to novels, video spin-offs, audio adventures and comic strips, the Autons are another of those alien menaces who have really done the rounds...

Television

Spearhead from Space
by Robert Holmes (4 episodes, 1970)
As a newly-regenerated Third Doctor falls to Earth, so do fifty alien 'meteorites': sinister goings-on at a plastics factory signal the beginning of the Nestenes' first invasion.

Terror of the Autons
by Robert Holmes (4 episodes, 1971)
The Master joins forces with the Nestenes in a second attempt to overpower humanity with Autons, daffodils, dolls, armchairs and telephone lines.

Rose by Russell T Davies (1 episode, 2005)
Having lost their protein planets in the Time War, the Nestenes mount another Auton attack on the Earth, planning to transform it into a new feeding ground.

Love & Monsters by Russell T Davies (1 episode, 2006)
A fresh perspective on the Auton invasion seen in *Rose*, as we briefly witness it through the eyes of Elton Pope, the Doctor's number one fan.

The Pandorica Opens / The Big Bang by Steven Moffat (2 episodes, 2010)
As time runs out for the Eleventh Doctor, the Nestenes are among a vast array of aliens who are plotting to entrap him in the Pandorica Chamber...

The Watcher's Guide to the Autons

Novels

Business Unusual
by Gary Russell (1997)
The Sixth Doctor and Mel face a fresh Nestene plot to conquer the Earth under cover of an international business corporation called SeneNet (d'you see what they did there?).

Synthespians™
by Craig Hinton (2004)
In the distant future, the Sixth Doctor and Peri find a human society served by plastic automata known as Synthespians. Three guesses what they really are…

Autonomy
by Daniel Blythe (2009)
The Tenth Doctor visits the entertainment complex of Hyperville, where the Nestene Consciousness has been busy building Autons and plotting its revenge.

Torchwood: Risk Assessment
by James Goss (2009)
The dastardly dummies make a brief cameo appearance in this spin-off *Torchwood* novel. Blimey, they get everywhere!

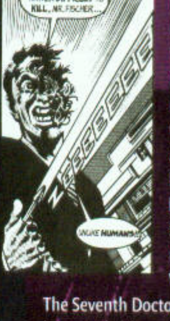
Audio Adventures

Brave New Town
by Jonathan Clements (2008)
The Eighth Doctor finds himself in a sinister village where Autons are being trained to infiltrate human society. And they don't even know they're Autons. Neat idea.

Video Adventures

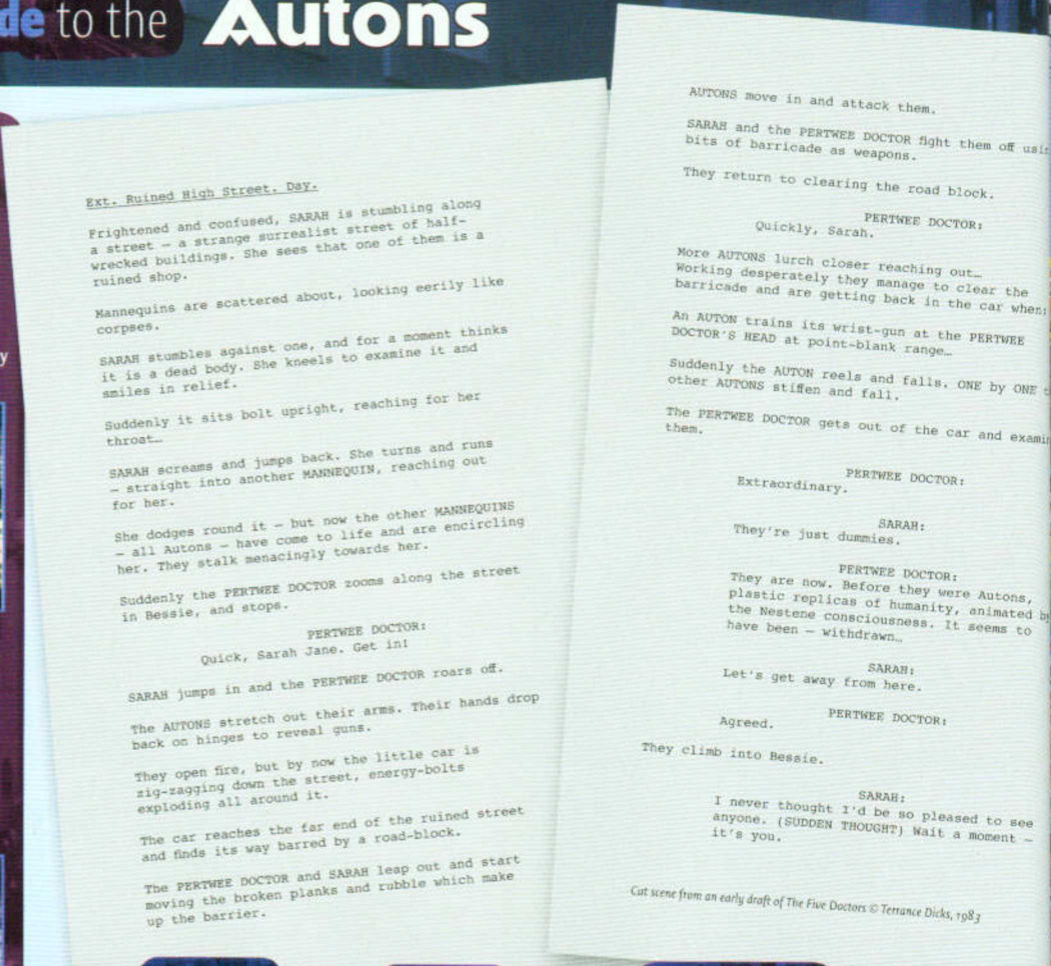
Auton/Auton 2/Auton 3 by Nicholas Briggs and Paul Ebbs (1997-1999)
UNIT is pitted against the Nestenes in this trio of Doctorless spin-offs from independent company BBV. *Auton*, *Auton 2: Sentinel* and *Auton 3* boast some cephalopod-analogous CGI action which might look a trifle dated now, but was pretty gob-smacking in its day.

Comic Strips


THE AUTONS ARE RATHER DIFFICULT TO KILL, MR. FISCHER...
UNLIKE HUMANS!

Business as Usual by Alan Moore and David Lloyd (1980, *Doctor Who Weekly* 40-43)
Industrial spy Max Fischer infiltrates the mysterious Galaxy Plastics factory, only to discover that the Nestenes are in control and churning out a deadly new line in toy soldiers…

Plastic Millennium by Gareth Roberts and Martin Geraghty (1994, *Doctor Who Magazine* Winter Special)
The Seventh Doctor and Mel visit the world's largest plastics company, but find something strange about its director Alisha Hammerson.



Ext. Ruined High Street. Day.

Frightened and confused, SARAH is stumbling along a street – a strange surrealist street of half-wrecked buildings. She sees that one of them is a ruined shop.

Mannequins are scattered about, looking eerily like corpses.

SARAH stumbles against one, and for a moment thinks it is a dead body. She kneels to examine it and smiles in relief.

Suddenly it sits bolt upright, reaching for her throat…

SARAH screams and jumps back. She turns and runs – straight into another MANNEQUIN, reaching out for her.

She dodges round it – but now the other MANNEQUINS – all Autons – have come to life and are encircling her. They stalk menacingly towards her.

Suddenly the PERTWEE DOCTOR zooms along the street in Bessie, and stops.

PERTWEE DOCTOR:
Quick, Sarah Jane. Get in!

SARAH jumps in and the PERTWEE DOCTOR roars off.

The AUTONS stretch out their arms. Their hands drop back on hinges to reveal guns.

They open fire, but by now the little car is zig-zagging down the street, energy-bolts exploding all around it.

The car reaches the far end of the ruined street and finds its way barred by a road-block.

The PERTWEE DOCTOR and SARAH leap out and start moving the broken planks and rubble which make up the barrier.

AUTONS move in and attack them.

SARAH and the PERTWEE DOCTOR fight them off usi
bits of barricade as weapons.

They return to clearing the road block.

PERTWEE DOCTOR:
Quickly, Sarah.

More AUTONS lurch closer reaching out… Working desperately they manage to clear the barricade and are getting back in the car when:

An AUTON trains its wrist-gun at the PERTWEE DOCTOR'S HEAD at point-blank range…

Suddenly the AUTON reels and falls. ONE by ONE
other AUTONS stiffen and fall.

The PERTWEE DOCTOR gets out of the car and exami
them.

PERTWEE DOCTOR:
Extraordinary.

SARAH:
They're just dummies.

PERTWEE DOCTOR:
They are now. Before they were Autons, plastic replicas of humanity, animated b
the Nestene consciousness. It seems to have been – withdrawn…

SARAH:
Let's get away from here.

PERTWEE DOCTOR:
Agreed.

They climb into Bessie.

SARAH:
I never thought I'd be so pleased to see anyone. (SUDDEN THOUGHT) Wait a moment – it's you.

Cut scene from an early draft of The Five Doctors © Terrance Dicks, 1983

The Ones that Got Away…

Nestene fanatics had a long wait between 1971's *Terror of the Autons* and 2005's *Rose*, a wait rendered all the more agonising by the fact that the Autons were originally scheduled to reappear not once but twice in the 1980s. The first of these banjaxed rematches was due to have taken place in 1983's anniversary Special *The Five Doctors*, whose author Terrance Dicks scripted a spooky encounter in a ruined street within Gallifrey's Death Zone, involving Sarah Jane Smith being menaced by a group of Autons before the Third Doctor comes to the rescue. The scene was cut from the script for the age-old reasons of time and money, and was replaced by a rather less thrilling sequence in which the peril confronting Sarah Jane was not a pack of marauding Autons but a gentle grassy slope.

"Autons!" The plastic villains *almost* returned in *The Five Doctors*.

The Sixth Doctor and Peri *nearly* met the Autons in Singapore…

A couple of years later the production team laid plans for a full-scale Auton adventure, which was due to have been one of the highlights of *Doctor Who*'s 1986 season. Location filming was planned for the exotic destination of Singapore, and Auton creator Robert Holmes was engaged to write the script, which went under the working title of *Yellow Fever, and How To Cure It*. In the end, the serial became one of several which were shelved when BBC1 controller Michael Grade decided to reduce the length and budget of the 1986 season and postpone production by several months. As a result, *Yellow Fever* is destined to remain something of a mystery: Robert Holmes hadn't made any progress on the script when the cancellation was announced, so we're unlikely ever to discover quite what he was planning for the Sixth Doctor's encounter with the Nestenes. It's understood that either the Master or the Rani might have been involved, and we can certainly note in passing that Singapore is renowned not only for the colonial beauty of the world-famous Raffles Hotel – surely a must for any visiting location shoot – but also for the colossal multi-floor shopping malls of Orchard Road, vast temples to international retail positively bursting with window mannequins…

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Feeling blue? Then let **David Bailey** take you back to 1988 f an adventure which saw the Doctor very much in the pink...

The Happiness Patrol

"Happiness will prevail!"

"Let's bring down the government!" cried the Eleventh Doctor in this year's *The Beast Below* – but, if you believe everything you read in the papers, the Doctor's been agitating against the British establishment for a very long time. And *The Happiness Patrol* – that innocent, 'oddball' story from the series' 25th anniversary year – was apparently a flashpoint of foundation-trembling importance. It even got on to *Newsnight*!

Although script editor Andrew Cartmel and writer Graeme Curry did indeed set out to write a story that satirised and critiqued Margaret Thatcher, Prime Minister of the Conservative government of the time, they soon realised that *Doctor Who* wasn't really the place for a political polemic. Though they toned those aspects of the story way down, the fragments are still there. It's hard (almost impossible, as the slippery BBC lawyers who dealt with Bassett might say) to really pin down the remaining references to Margaret Thatcher in Helen A's actions and dialogue. But they are there – as both director Chris Clough and star Shiela Hancock noticed.

But, after the back-pedalling, what remains is a caricature of a caricature. Little jibes about massaged statistics and a heartless, matronly grip on her citizens – these seem more to be responses to the popular conception of Margaret Thatcher (and her growing unpopularity at the time) than they are fair or accurate comments on her character and political policies. It's almost as if they're satirising what, say, *Spitting Image* had to say about the Prime Minister, rather than going straight to the source.

We should probably be glad Cartmel and Curry came to their senses. There is a place in *Doctor Who* for throwaway (and politically neutral) lines about toppling governments while a general election looms. But more than that? Not a perfect recipe for happiness...

Families are *so* important. Here's Helen A (Sheila Hancock) and her hubby, Joseph C (Ronald Fraser).

ESSENTIAL INFO

▶▶ Once the initial idea for *The Happiness Patrol* had been established, both Cartmel and Curry were keen to develop it as a satire of and attack on the Conservative government of the day, led by Margaret Thatcher. Although they later decided to tone this down, many of Helen A's lines still have a vague echo of the popular conception of the Iron Lady. Director Chris Clough immediately picked up on this aspect of the script but, working in the BBC at a particularly sensitive time, he too decided to steer well clear of emphasising the attack on Thatcher. Sheila Hancock, however, spotted the similarities between Helen A and Margaret T and herself chose to model her performance on the Tory leader.

Margaret T!

▶▶ The original title for the serial was *The Crooked Smile*. Though abandoned as the title, this was to appear in the finished version as the name of the Killjoys' underground newspaper – but even this was changed, to *The Grief*.

▶▶ Despite being one of the greats of British theatre, film and TV, Sheila Hancock was not actually the first choice to play the role of Helen A. The part was first offered to Patricia Routledge, who would later become well known as Hyacinth Bucket in the BBC1 sitcom *Keeping Up Appearances*. Second choice was the highly respected stage and TV actress Jill Bennet. It was producer John Nathan-Turner who finally suggested Hancock, after the other two actresses turned down the part.

Franz Kafka · Der Process

▶▶ The Alphans' naming convention, of using letters for people's surnames, seems to be inspired by Franz Kafka's 1914 novel *The Trial*, in which a 'Joseph K' is imprisoned by a despotic regime. Indeed, the overused term 'Kafkaesque' is appropriate for the whole tone and look of this adventure.

▶▶ Although the scripts called for bright, clean, shiny sets, the creepy, decayed look of Terra Alpha was dreamt up by Clough and designer John Asbridge. Clough, keen to put a very *film noir* sheen on things, wanted to film the serial at various wonky angles, even having special mounts made with which to tilt the cameras, as a homage to *The Third Man* – but Nathan-Turner nixed that, commenting that he thought viewers might find the effect disorientating.

▶▶ Ranking 170th in **DWM**'s *Mighty 200* poll of 2009, *The Happiness Patrol* has yet to be released on DVD.

PART ONE
BROADCAST: 2 NOVEMBER 1988

On the human colony world of Terra Alpha, a miserable-looking woman (Mary Healey) dressed in a sombre, black trench coat slouches through the streets. Silas P (Jonathan Burn) appears round a corner and offers his help, telling her of "a secret place, where some of us go to indulge our depressions... with other Killjoys like you and me." He offers her his card, and the woman realises she's been caught – Silas works undercover for the Happiness Patrol. He blows on a whistle, calling forth a troop of leggy women, with bright pink hair and thickly made-up faces. Daisy K (Georgina Hale) hoists her gun, smiles a jack-knife smile, and purrs, "Have a nice death..."

▶ Once he and script editor Andrew Cartmel had come up with the basic idea of a planet where failure to be happy was punished by death, writer Graeme Curry fed a few of his pet hates into the storyline. He was particularly irked by fast-food servers who exhorted their customers to 'have a nice day' – a phrase which clearly inspires Daisy K's quip here.

▶ In the script, the Happiness Patrol's 'uniforms' were described as 'futuristic American cheerleaders'. Upon starting work on the serial, director Chris Clough decided to cast older women in the roles, clashing perfectly with the youthful, inappropriately scanty look of the final costumes.

▶ The Patrol's thickly caked slap was achieved by mixing clay-like fuller's earth with normal make-up. Georgina Hale had her make-up altered, after she had difficulty removing her blusher at the end of the first day's filming.

The TARDIS materialises, and the Doctor (Sylvester McCoy) and Ace (Sophie Aldred) step out, in the midst of a conversation about dinosaurs.

▶ The Doctor also claims to have met "quite a few" tyrannosaurus rex, and "lots" of pterodactyls – most notably in *Invasion of the Dinosaurs* (1974). "The Brigadier saw [a triceratops] in the London Underground once," the Doctor tells Ace, referring to other events in that story. (It's curious that Ace seems not to have heard of the Brigadier when they meet the following year in *Battlefield* (1989). Maybe she just wasn't really listening to the Doctor here.)

Ace notices the musak being piped through speakers all along the streets. The Doctor shares Ace's discomfort at the "too phony, too happy" atmosphere: he's heard rumours about this planet, and has decided to investigate.

▶ Curry also had a deep hatred of 'musak', and an equally deep love of jazz and the blues – hence the inclusion of Earl Sigma and his rather more soulful music.

Two pieces of musak were composed for *The Happiness Patrol*, by Dominic Glynn, who wrote all the incidental music for these episodes. Glynn also composed the harmonica music Earl Sigma plays throughout the story, matching the melody and timing to Richard D Sharp's (silent) performance. The harmonica we hear was played by Adam Burney. If you listen closely, you'll hear that the musak and the harmonica music share the same basic melody.

In her office, Helen A (Sheila Hancock) thanks Silas P for his work, praising him for all 46 of his Killjoy kills.

▶ "It's 47, actually," Silas says. Helen's reply – "I do the counting" – has a tellingly Thatcherish tone. Thatcher herself used to pride herself on having a better grasp of statistics than any members of her Cabinet.

Strolling the streets, Ace and the Doctor bump into Trevor Sigma (John Normington), who demands they identify themselves. He is conducting a census on the population of Terra Alpha.

▶ Trevor explains that all offworlders are given the 'surname' Sigma. "My nickname at college was Theta Sigma," the Doctor says, a nickname that was first mentioned in *The Armageddon Factor* (1979).

Finding bullet holes in a bench by the side of the road, the Doctor says that he and Ace must try to get themselves arrested. They find the Patrol who have just finished painting the TARDIS a cheery pink. Daisy K raises her gun on them, accusing them of being Killjoys, but then she realises they're from off world. Desperate to be caught, the Doctor points out that they should be wearing badges to identify them as offworlders. Finally, they find themselves under arrest as spies. The Doctor is sentenced to 'disappear', while Ace is told she must audition for the Happiness Patrol.

▶ 'Disappear' is Helen A's happy euphemism for 'execute' – and we'll hear it used a lot throughout the story. It's very clearly inspired by the brutal regime of Chilean dictator Augusto Pinochet, who was still clinging on to power in his country at the time of *The Happiness Patrol*'s broadcast. Thousands of his opponents were 'disappeared' during his leadership: although very few of their bodies were ever found, they were all assumed to have been executed. Whatever you think of her, and whatever Graeme Curry wanted to say about her in this script, Margaret Thatcher was never *that* bad.

The Doctor and Ace are taken to a 'waiting zone', where they meet Harold V (Tim Barker), a Killjoy and fellow prisoner. The former gag-writer for Helen A, Harold was caught trying to contact Terra Omega about the ▶

‘“Disappear” is **Helen A’s euphemism for** “**execute**” – inspired by **the brutal regime** of **Chilean dictator Augusto Pinochet**...’

It may look like a little Schitzu, but Fifi's a Stigorax.

Poor Harold V (Tim Barker): electrocuted by a fruit machine. Nasty.

◄ disappearances, including that of his brother. They are guarded over by Priscilla P (Rachel Bell).

Terras Alpha and Omega are the only colonies named in the finished story, though the early script also makes mention of a Terra Beta.

Harold V explains that the inhabitants of Terra Alpha are forbidden from wearing dark clothes, listening to sad music, or reading poems. He also warns them about the Kandy Man, saying that they are to be guinea pigs for his experiments...

The prison area was originally called Arcadia, and this scene differed significantly in early drafts of the script. The Doctor and Ace were to be delivered into Arcadia via a chute, finding themselves in an enormous amusement arcade. Games machines (confiscated from Killjoys who weren't enjoying them) filled the room, and Arcadia's warden commands Harold to teach the Doctor and Ace how to play one called 'Get Happy'. When Harold tries to escape, he is killed by lasers from a Space Invaders-style machine. The Doctor, meanwhile, tinkers with a go-kart-shaped driving game (in which players must mow down fleeing Killjoys) to turn it into the vehicle on which he escapes. Just then, Susan Q tumbles out of the chute, to take Ace away for her Happiness Patrol audition. (In the finished story, Ace sticks with the Doctor for a little longer before volunteering for the audition.) In the end, it was the prohibitive cost of hiring enough fruit machines that saw Arcadia turned into the far more modest Waiting Zone.

Ace begins to rage against Terra Alpha's oppression here, but the Doctor holds her back, saying, "You're no use to me like this." With the benefit of hindsight, this seems to key into the ideas of the Doctor 'using' Ace to further his shadowed schemes – although there's little evidence in this story of the Doctor having a 'plan' or of a real need to use Ace as a part of it. Contrast this with *The Curse of Fenric* (1989), for example, to see how the Doctor is sometimes willing to manipulate Ace for his own ends. Cartmel had briefed Curry before writing began on how he wanted to develop Ace's role in the series, and relationship with the Doctor, throughout Season 25.

Joseph C attends the execution of Harold V's brother, Harold L (Cy Town) – he is drowned in a flood of strawberry fondant, piped directly from the Kandy Kitchen. Helen A then presses a button in her office, and an electric charge lights up the fruit machine in the waiting zone, killing Harold V.

Harold L (not credited as such on screen) is played by *Doctor Who* veteran Cy Town, who most often hides out of sight in a Dalek casing. (He first took control of a Dalek in *Frontier in Space* (1973), and continued to operate the creatures in Dalek stories right through to this season's *Remembrance of the Daleks* (1988)).

Gilbert M (Harold Innocent) skulks into the Kandy Kitchen, where the Kandy Man (David John Pope) chides him for his lateness.

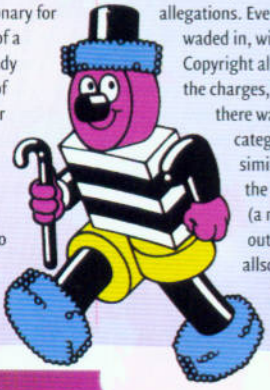
Whatever the legal system made of the Kandy Man's final look (see *Sugar and Spice*, left), the scripts told a very different story. Curry described the villain as 'humanoid but not human', 'chubby and jolly looking, but... sinister', and made mention of a 'robotic skeleton, completely unseen, deep inside his synthetic body'. Curry suggested the make-up should suggest the Kandy Man's composition, but seemed to indicate that he should appear basically human, with a white lab coat and red candy sunglasses (which he would later munch on).

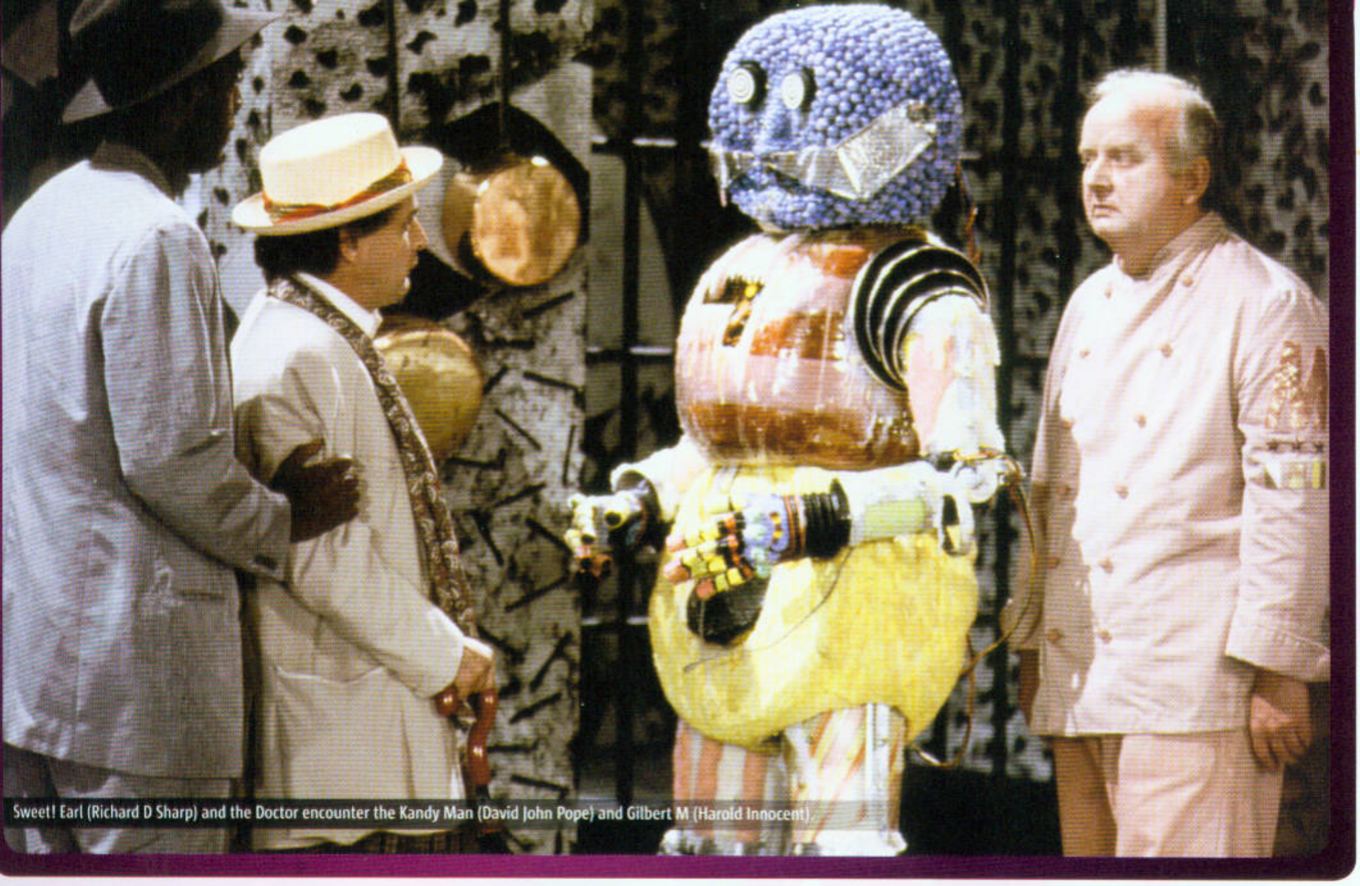
The script's description of the Kandy Kitchen made mention of Heath Robinson twice. A cartoonist, Robinson had made his name with drawings of impossibly complex mechanical contraptions. There were also to be plastic skulls dotted around the room, one of which would light up whenever Helen A ordered an execution.

The Happiness Patrol arrive in their buggy and cart off the lifeless body of Harold V. The Doctor asks Priscilla P what would happen if they were to jump in the buggy and drive off – "Nothing," he is told, which leads him to guess that the vehicle is booby trapped. He and Ace clamber aboard anyway and Priscilla P runs for cover – leaving the Doctor

SUGAR AND SPICE

Wait a minute, isn't that Bertie Bassett? No! Absolutely not! Bassett Foods, producers of fine confectionary for the masses, smelled a bit of a rat when they saw the Kandy Man. The Chief Executive of Bassett contacted producer John Nathan-Turner during the broadcast of this story, complaining that the villain bore more than a passing similarity to their company mascot, who was a man made out of liquorice allsorts. Nathan-Turner spoke to make-up designer Dorka Nieradzik about the complaint (oh, to be a fly on the wall...), and subsequently she formally denied Bassett's allegations. Even the lawyers waded in, with BBC Copyright also refuting the charges, happy that there was absolutely, categorically no similarity between the Kandy Man (a man made out of liquorice allsorts) and Bertie Bassett (a man made out of liquorice allsorts). All this, despite the fact that they look the same. But shush! As a concession, the BBC promised Bassetts that the Kandy Man would never again appear in *Doctor Who*. Got that, Moffat?





Sweet! Earl (Richard D Sharp) and the Doctor encounter the Kandy Man (David John Pope) and Gilbert M (Harold Innocent).

in peace to defuse the bomb. Ace starts the engine and off they... slowly trundle.

- In the script, these vehicles are called happicars.
- The props were specially built, with restricted fuel tanks that could only carry one pint of petrol – which probably explains their sub-walking speed performance.

In a quiet street, another offworlder – Earl Sigma (Richard D Sharp) – wanders alone, playing mournful music on his harmonica. He is watched by a beastly face peeking from beneath a manhole cover. He goes on his way – but when he spots a Happiness Patrol, he starts playing jolly music instead.

- Earl was originally written as a trumpet player, but this was changed during rewrites. In this early draft, too, the eyes of creature watching him (this is Pipe Person Wences, though you'd only know that from the script) were said to glow.

The buggy has broken down. While the Doctor tries to get it going again, Ace runs off to buy him some time – she finds the Happiness Patrol and surrenders herself for the auditions. She is led away, while the women set off to find the Doctor. As they open fire, he screeches (slowly) away in the buggy.

> 'Writer Graeme Curry described the Kandy Man as "**humanoid but not human**", "**chubby and jolly looking, but... sinister**..."'

- In the first draft of the script, it was the ever-resourceful Ace who repaired the buggy.

At the Happiness Patrol headquarters, Ace prepares for her audition under the guidance of Susan Q (Lesley Dunlop). Susan reveals that, secretly, she's miserable with her life on Terra Alpha – and then helps Ace to escape. Ace makes a break for it, but it's not long before she runs into Daisy K, who arrests her.

- "I know this great song about this bloke and his girlfriend," explains Ace when Susan asks her if she knows any songs she could sing, "and she drops the ring he gives her on the railway track, and when she goes back to get it she's killed by the train and he's really miserable for the rest of his life." Susan quite rightly points out that this is probably unsuitable for a Happiness Patrol audition. The song Ace is talking about is *Teen Angel*, a 1960 hit for Mark Dinning. (*Teen Angel* was actually banned from BBC airwaves at the time for being far too scandalous a story for the nation's youth to hear.)

Susie Q (Lesley Dunlop) is in the pink, while Earl is feelin' blue.

The buggy has packed in *again* and, as the Doctor struggles to repair it, Silas P approaches him with the hand of friendship and rumours of a rebellion against Helen A. Just as Silas is about to spring his trap, Earl Sigma knocks him cold and leads the Doctor away. Daisy K's patrol finds Silas P, miserable at having lost his prey, and they open fire on him as a Killjoy.

- Scenes in the original script cut from the latter part of this episode would have helped paint some of the background to this story. As it is, the Doctor makes some deductive leaps later on to fill in these gaps, but here Earl would have told the Doctor that the Drones have been on strike for four weeks now, which is why the pipes beneath the city have dried up. (This would also have given a little background to the Drones' demonstration in Part Three.) Shortly before meeting Earl, the Doctor would have had his first run in with Wulfric; the Pipe Person explained to him that the natives of Terra Alpha had been forced into the pipes by the humans' extensive sugar farming outside the city.

The Doctor and Earl sneak into the Kandy Kitchen. They hide from the approaching Gilbert – but Gilbert has spotted them and, when the Kandy Man emerges, he rats them out to the crazed confectionary. Gilbert slams down bars over the exits, and the Kandy Man looms threateningly over the Doctor...

PART TWO
BROADCAST: 9 NOVEMBER 1988

A procession of Drones marches through the streets as Ace is led away by Daisy K. Ace cries out in support of the demonstration, but she's rapidly gagged by another member of the Patrol – and all the while, she is watched by a strange creature peering from under a manhole cover...

Back in the Kandy Kitchen, the Doctor and Earl are now strapped into two chairs for the Kandy Man's "tasting" – he plans to feed them sweets so good they can kill...

You may notice a rather abrupt break in the incidental music at the end of this scene. All three episodes of *The Happiness Patrol* overran significantly, leading to a number of cuts being made. In the scenes where the Doctor confronts the Kandy Man for the first time, a lot of material was lost, including an argument between the Kandy Man and Gilbert M about a pan boiling over. This provided the final distraction the Doctor needed to slip unnoticed down the manhole (see below).

The Doctor spies a bottle of lemonade perched on the corner of a table. By bluffing about a dangerously hot open oven behind the Kandy Man, he sends the villain into a rage – the Kandy Man whirls around, knocking the bottle on to the floor, and the fizzy liquid glues his marshmallow feet in place. The Doctor struggles out of his bonds and frees Earl, and the two men escape.

In another waiting zone, Priscilla P has confiscated a canister of Ace's Nitro-9, which sends her into a bitter recollection of her days on the anti-terrorist squad. As she laments her new role as a prison guard, Susan Q is roughly led into the Waiting Zone to join them.

By now, we're expected to know what Nitro-9 is straight away. Ace's homemade explosives were introduced in her first story, *Dragonfire* (1987).

In the pipes below the Kandy Kitchen, the Doctor finds stale crystallised sugar on the walls. "Nothing's been piped down here for some time," notes the Doctor. "I wonder why?"

If certain scenes in Part One had stayed as in the early drafts, the Doctor would know why.

Earl whips out his harmonica and starts to play, but the Doctor stops him, warning that certain tones could dislodge the tons of sugar crystallised above them. As they explore the pipes, they bump into a small group of the same creatures that were spying on Ace – the Pipe People.

The Pipe People were given the somewhat less silly name Alpidae in the novelisation, which was written by Curry himself.

TONIGHT AT THE FORUM
ACE SIGMA
IN
THE
GRAND HAPP
PATR
AUDI

Show stopper? The Doctor is unhappy with the evening's entertainment.

The diminutive Pipe People were played by child actors, though there was an initial idea to use puppets. (An early draft of the script featured Ace carrying a Pipe Person in her rucksack.)

Back in the Kitchen above, Gilbert finally returns to free the Kandy Man.

An odd scene, not for what it contains, but for what it *doesn't*. The next time we see the Kandy Man, he's still stuck to the floor – so why didn't Gilbert free him? Does he loathe his creation that much?

Susan is dragged off for her disappearance and, as Ace confronts Priscilla about her callous disregard for her friend's life, a Pipe Person throws a spear at Priscilla, giving Ace the perfect opportunity to escape.

The Doctor explains that the Pipe People were natives of Terra Alpha, forced underground by the human settlers and driven to starvation when their supplies of sugar were denied them.

> 'In early drafts of the scripts, **the Doctor and Ace both faced "auditions"** – if they weren't entertaining enough, **they would be killed**!'

With the earlier explanation cut, the Doctor's conclusions here seem like wild supposition.

The Pipe People lead them back to the surface, where the Doctor once more runs into Trevor Sigma, whom he befuddles into taking him to the leader of Terra Alpha. He and Earl split up, and as Earl walks away he strikes up a mournful tune on his harmonica.

The Doctor refers to blues music here as "the brandy of the damned", though that phrase was coined to refer to *all* music. It hails from George Bernard Shaw's 1903 play *Man and Superman*, where Don Juan, on his journey through Hell, tells the Devil that "Hell is full of musical amateurs: music is the brandy of the damned."

Trevor likes the music, saying it gives him "a pleasant melancholy." He behaves as if such a concept is new to him, but – since he's been assigned a 'Sigma' surname – we know that he's not native to Terra Alpha, so why should it be?

Daisy K reports on Ace's escape to Helen A. When she says that she escaped down the pipes, Helen is delighted. She sends her pet Stigorax, Fifi after them...

The beginning of this scene was cut in the final edit.

In Helen A's chambers, the Doctor questions her about her regime. Helen calls security, but the Doctor departs before they can arrive – swiping a siphon of lemonade as he exits.

The Kandy Man – not just bad for your teeth...

Keep smiling! Helen A demonstrates how it should be done.

"The fondant surprise!" Yummy!

The Drone demonstration continues to march through the streets, watched by Earl, as two snipers hide in a balcony ready to attack. The Doctor comes to rejoin him, then sets off to deal with the snipers...

➤ In the original scripts, the snipers were called Stan S and Sid S. These names were changed to David S and Alex S in the final version, though they were only credited as such in the *Radio Times*. (Does the 'S' stand for 'Sniper'?)

➤ This scene is often hailed as a highlight of Sylvester McCoy's time on the show. "Look me in the eye," the Doctor challenges the would-be killer. "Pull the trigger. End my life." The tables are turned on the Doctor in the following season, in *Battlefield* (1989), when Mordred taunts a sword-wielding Doctor, telling him to "Look me in the eye. End my life."

In the pipes, Fifi closes on Ace and the Pipe Person. Ace takes a can of Nitro-9, and throws it at the creature. Together, they make their escape down the... "food pipe"?

➤ Production manager Gary Downie suggested that Ace should scream during her slide, but Sophie Aldred disagreed, feeling that screaming wasn't really in Ace's nature. Instead, they compromised on a shocked yell.

➤ Ace has difficulty understanding what the Pipe Person says here, and it's really not that surprising. This is the 'Doompipe', so named because it's the source of the deadly fondant used in the executions...

Speaking of which, Susan Q now faces her own disappearance. In the Kitchen, with the Kandy Man still stuck to the floor, Gilbert operates the machinery. After Gilbert departs, the Doctor returns to the Kitchen, offering to free the Kandy Man if he will divert the flow. He does so, just as Ace slides down to join Susan. The execution is a damp squib.

➤ Again, Gilbert doesn't help to free the Kandy Man!

The Kandy Man turns on the Doctor, so the Doctor sticks his feet to the floor with lemonade again before escaping. In her office, Ace and Susan stand before Helen A, who explains that they will now face an audition for the Late Show...

➤ There was much more to this scene in the first draft of the script. Ace refuses to audition, saying that she hates dancing. Helen A, meanwhile, begins to suspect that Ace has come from one of the other Terra colonies (either Beta or Omega) to foment a revolution against Helen's regime.

➤ In the early drafts of the scripts, the Doctor and Ace both faced auditions during this episode. If their auditions weren't entertaining enough, they would be killed. In the end, Cartmel asked for this to be changed, since it was far too similar to the concepts of the Psychic Circus in *The Greatest Show in the Galaxy* (1988), due to be shown later that season.

The Doctor rejoins Earl, and the two hold an impromptu spoons-and-harmonica jam session in celebration of their victory.

➤ The Seventh Doctor is always ready for a bit of spoon-playing. McCoy himself enjoyed a good clatter, and this found its way into his very first story as the Doctor, *Time and the Rani* (1987).

The Doctor spies a poster advertising Ace's audition, next to that of a woman called Daphne S. He tells Earl to bring the Drone demonstrators to the Forum, then watches in concern as Priscilla P paints a big, pink 'R.I.P.' over Daphne's portrait.

➤ More material that was shot but cut from the finished version here: when the Doctor tries to hide near the booth, the doorman (Ernest P in the scripts) warns him that he can't do so without a permit. In the original script, they really ram home the point about Daphne's fate, showing two guards dumping a bodybag in a skip!

PART THREE
BROADCAST: 16 NOVEMBER 1988

Helen A cossets an injured Fifi as she watches the demonstration on her screen. She orders a section of the Happiness Patrol to 'disappear' the Drones.

➤ This scene was slightly longer before the cuts made in the final edit. After ordering the executions, Helen switches channel to watch a mindlessly happy TV show to lift her spirits.

➤ Another edit from the start of this episode saw the Happiness Patrol themselves come under attack by a sniper. Daisy K would run for cover, where she would bump into Ace and Susan Q, and take them prisoner again.

In the Forum Square, Trevor approaches the Doctor, who is waiting for Ace's audition. Trevor explains he's finished his census, handing the Doctor the results of his findings. Harold says the document – a tightly rolled scroll – is a list of six months' worth of disappearances; the Doctor unrolls the scroll, and it tumbles across the whole expanse of the Square.

The Doctor takes to the Forum's stage, stepping up to the microphone he sings a snippet of song. His siren call draws Earl Sigma out of the shadows, who tells him that the drones are on their way.

➤ The Doctor sings a couple of lines from *As Time Goes By*, a song made famous in the 1942 movie *Casablanca* where it was sung by Dooley Wilson.

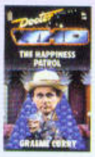
The Doctor greets Ace and the Happiness Patrol with a beaming smile and a raucous laugh. Daisy threatens him with a gun – but his evident happiness saves them from death. He whips out a little horn and a party popper, ushering in the Drone demonstration: together, they laugh and jape around Forum Square, and the Happiness Patrol are powerless before them. Priscilla and Gilbert arrive, and the Doctor points them at the miserable faces of Daisy's flummoxed patrol.

➤ The Doctor delights at the Patrol's dilemma here, crowing that they're "Wallowing in their own..." – and Gilbert provides the perfect word: "*Weltschmerz!*" A word coined by the German writer ➤

➤ FURTHER INFO

VHS
COMPANY BBC Video
YEAR 1997
CAT NO BBCV5803
AVAILABILITY Deleted

TALKING BOOK
COMPANY BBC Audio
YEAR 2009
NARRATOR Rula Lenska
AVAILABILITY Out now



NOVEL
COMPANY Target Books
YEAR 1990
BOOK NO 92
AUTHOR Graeme Curry
AVAILABILITY Out of print

John Paul, *weltschmertz* is the sorrowful feeling brought on when a person realises that their own weaknesses are created by the harsh realities of the world they live in. '*Weltschmerz*', while unwieldy, is certainly snappier than that!

The Doctor pointedly reminds Ace and Susan Q that they're happy to see him and, smiling and laughing themselves, they slip out from Priscilla's aim. With the Happiness Patrol at an impasse, the Doctor, Ace, Susan and Earl escape aboard a buggy and hide in the sewers. There, they meet up with the Pipe People – and together they listen to the howls of Fifi.

The Doctor continues his lucky streak of figuring things out with the slightest clues: here, he identifies Fifi as a Stigorax by the sound of her howl, adding, "I haven't met one of those since I was in Birnam in the twenty-fifth century."

WHERE ELSE HAVE I SEEN...?

RONALD FRASER

(1930-1997) Joseph C

TV appearances include *The Avengers: The Gravediggers* as Sir Horace Winslip (1965); *The Sweeney: Selected Target* (1976) as Titus Oates; *The Famous Five: Five Go to Smuggler's Top* (1978) as Mr Barling; *Pennies From Heaven: Painting the Clouds* (1978) as Major Archibald Paxville; *Brideshead Revisited* (1981) as Red-Haired Man. Film credits include *Crooks in Cloisters* (1964) as Walt; *The Rise and Rise of Michael Rimmer* (1970) as Tom Hutchinson; *The Magnificent Seven Deadly Sins* (1971) as George; *Swallows and Amazons* (1974) as Uncle Jim; *The Wild Geese* (1978) as Sgt Jock McTaggart; *Trail of the Pink Panther* (1982) as Dr Longet.

SHEILA HANCOCK

(1933-) Helen A

TV appearances include *The Rag Trade* (1961/62) as Carole Taylor; *Now, Take My Wife* (1971) as Claire Love; *Dramarama: The Audition* (1985) as Rita Chartell; *Brighton Belles* (1993-4) as Frances; *EastEnders* (2000-1) as Barbara Owen; *Over the Rainbow* (2010) as herself. Film appearances include *Carry On Cleo* (1964) as Senna Pod; *The Wildcats of St. Trinian's* (1980) as Olga Vandermeer; *3 Men and a Little Lady* (1990) as Vera Bennington.

HAROLD INNOCENT

(1935-1993) Gilbert M

TV appearances include *The Avengers: The Medicine Men* (1963) as Frank Leeson, *The Rotters* (1968) as Parbury the Undertaker; *The Champions: Autokill* (1969) as Dr Amis; *Randall and Hopkirk (deceased): My Late Lamented Friend and Partner* (1969) as Assassin; *The Persuaders: To the Death, Baby* (1972) as Coady.

The Pipe People get ready to bring down the government.

As Fifi closes in, the Doctor tells Ace, Susan and the Pipe People to move to safety. He gets Earl to play a C, and Fifi answers with a howl in the same key. As the creature gets closer, her howls shatter the crystallised sugar above and she is buried in a candy-coloured cave-in.

The Doctor uses the theory of sympathetic vibration to finish off the fearsome Fifi. He mentions John Wallis, a Fellow of the Royal Society, and his seventeenth-century paper on the subject.

In Helen's office, Helen and Daisy listen as an announcement tells them that factory guards have joined the errant drones in attacking the Nirvana sugar beet plant. Daisy also passes on reports of "riots and public unhappiness." Helen A's regime is finally collapsing...

The state of Nirvana is one of the key truths of Buddhist thought, being a perfectly happy and peaceful state of mind. It seems appropriate that the cheer-obsessed Helen A might give a sugar factory this name.

Helen A calls in the Kandy Man to capture the Doctor – just as the Time Lord and Ace arrive in his Kitchen. While the Doctor distracts the Kandy Man, Ace nabs a poker from the oven and rests it over the burning hob. Angrily, he turns on Ace, but she grabs the poker and fends him off. When he turns on the Doctor, he opens the oven door and a gout of flame drives the Kandy Man into the sewers.

A much longer version of the Kandy Man's escape through the sewers was recorded. Just before he is swamped by fondant, he wearily sighed, "Oh well, I gave it my best shot." This sequence was dropped during the final edit, partly for timing reasons and partly because Chris Clough was never 100% happy with it.

In the abandoned Kandy Kitchen, the Pipe People play haphazardly with the fondant-pump levers, sending a surge of liquid confectionary into the pipes beneath the city. The Kandy Man desperately tries to stay ahead of the sugary flood, but he is unsuccessful, finally being flushed out – the sugar 'flesh' dissolved from his skeleton – at the feet of Gilbert and Joseph.

> 'A longer version of **the Kandy Man's demis** was recorded, where the villain wearily sighed, "**Oh well, I gave it my best shot...**"

The original plan was for David John Pope to wear the shattered shell of the Kandy Man's body, as it slid down the chute in this scene. In fact, he completed one take, but his costume cut painfully into him – as, indeed, it had done throughout filming. At McCoy's insistence, an empty 'skeleton' suit was used instead.

Daisy catches Helen packing a case, as the tannoy announces over 100 factories have fallen to the revolution. Helen slips away and prepares the launch of her escape shuttle – but she is too late. The shuttle launches soon after, with Joseph and Gilbert aboard.

The model work for this scene was carried out at the same time as the model work for *Silver Nemesis* (1988), which was also directed by Chris Clough.

Helen escapes down shadowy, quiet alleyways, while Daisy K is strapped up by Earl and Susan. But, running into the Doctor, she realises she can never escape...

In this final confrontation between Helen and the Doctor, there are a couple of giveaway 'Thatcherish' phrases. Helen speaks of "[giving her people] every chance," and wanting the best "for the good of the majority, for the ones... who wanted to take the opportunities that I gave them." Thatcher was all about 'opportunities', and empowering people to make the best for themselves – provided they made the effort. She talks of wanting to create a society where people 'pull themselves together'; Thatcher was a champion of the very British 'chin-up, head-down, soldiering-on' attitude. Indeed, she admired wartime prime minister Winston Churchill and his exhortations to "keep buggering on!"

Helen sees Fifi, dying, by the side of the road. As Earl's mournful harmonica echoes through the streets, Helen weeps for her loss...

Hancock summoned up real tears for this scene. That's acting for you! Hancock actually hates dogs in real life – but then, Fifi barely looks like one.

As the Happiness Patrol women whitewash the candy-coloured streets, the Doctor enters the TARDIS. Ace paints over the last scrap of pink, as they prepare to depart.

"Happiness will prevail," sighs the Doctor just before the credits roll. A final shot – of Earl, Susan, Wulfric and Wences walking off into the sunrise – was recorded, but ultimately dropped.

THE DWM REVIEW

The worlds of Doctor Who in review:
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>> Toys >> Merchandise and more!

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Amy's Choice

BBC One/BBC HD 15 MAY 2010

Starring Matt Smith, Karen Gillan, Arthur Darvill, Toby Jones, Audrey Ardington, Joan Linder, Nick Hobbs
Written by Simon Nye **Directed by** Catherine Morshead

THEN THEY WOKE UP.

And this viewer didn't *quite* go for that bit. So let's get the caveat out of the way, right up here at the beginning. Because it's probably useful to know where we stand, before we tumble into dreams.

The end of *Amy's Choice* was just a teeny bit of a disappointment. This was a wonderfully woven story, slackened by the reveal it was a rogue speck of psychic pollen wot done it. Sorry, maybe that didn't bother you, but after the high concept ingenuity of the previous 40-odd (and weren't they?) minutes it didn't seem quite good enough. The thing which had brought the time travellers to the edge of destruction was as thuddingly prosaic as, say, a broken spring in the TARDIS console's fast return switch.

Well, hey, that was the ending. We all woke up. And it was dealt with fleetingly, frisbee-ed out of a story which then left us with the affecting image of the Dream Lord's reflection and a haunted Doctor. Psychic pollen? Absolutely the least of it. To be sneezed at! Hush now. Close your eyes. Hear the birdies. Tweet, tweet, go to sleep.

It's 45 minutes earlier and five years hence. The cock is crowing, geese are a-gaggling and in a gingham and lemon kitchen Amy Pond, with bun in the oven, is knocking up cup cakes. Such a sweet scene, even Murray Gold's music is oozing syrup. But could this tableau really have been imagined by writer Simon Nye, the man who – at the behest of TV producer Beryl Vertue (Steven Moffat's mother-in-law, fact fans) – brought new laddism, near-the-knuckle humour and, indeed, knuckle-shuffling to the telly in the über 1990s sitcom *Men Behaving Badly*? Well, yes. But forgive your **DWM** reviewer as he turns nasal-voiced television knowitall for a moment and directs your attention to a lesser known (I had to say that, it feeds the spod in me) Nye comedy, 1998's *How Do You Want Me?*

The show told the story of a city boy (Dylan Moran) who relocates to the rural village of Snowle having married a country girl (Charlotte Coleman). Here there are big skies, *Black Beauty* meadows and her off of *The Vicar of Dibley* (Emma Chambers). But it's also an oppressive place, with skeletal trees and thuggish, welly-wearing border guards. Nothing happens in the countryside and no-one can hear you scream (also the name of the show's first episode – thanks for that, Inner-Spod). The point I'm making? Upper Leadworth is familiar territory for Nye. The lives led within are similarly inward and sluggish, as if slowly succumbing to Leadworth poisoning. As soon as the Doctor arrives – crushing Amy's flowers as he steps onto the scene – everything moves to repel this metropolitan interloper. A townie in the midst.

Tweet tweet tweet.

►

Mist clouds part momentarily on board the TARDIS and the story presents us with a more tangible threat than rural ennui. Toby Jones' Dream Lord is a wonderfully malevolent creation. Laconic and low-energy, he appears in an array of guises making up his very own Greek chorus, each an awful prefab everyman – from the behatted and smug Rotarian (all that's missing are the driving gloves), to the chirpy butcher (happy among his carcasses), to the gone-to-seed smoothie (nice medallion!), to a spot of *Doctor Who* 'cosplay' (with the details slightly wrong for that really authentic touch).

The Dream Lord, comfortable at the controls of the TARDIS...

The Dream Lord is maybe the most tooled-up *Doctor Who* baddy ever, because he's armed to the teeth with sarcasm. In the past we've seen our hero prostrate in pain at Sutekh's feet (*Pyramids of Mars*, 1976), or forced by the Master to live as Tweetie Pie for 12 months (*Last of the Time Lords*, 2007), but no-one's ever wounded him like this. "The madcap vehicle," sneers the Dream Lord. "The cockamamie hair. The clothes designed by a first year fashion student." In short – and he's not tall, Toby Jones – the Dream Lord is the Doctor's worst critic. He's the first person in the programme's history to point out the time traveller's affectations. This guy's a one-man Statler and Waldorf, your 'non-fan friend' who chimes in with hurtful remarks while you're watching your favourite show.

'**Nye pulls an audacious scam,** transforming a section of society that **we've been taught to cherish into something terrible**...'

The TARDIS strand of the story is to all intents a bottle episode, something we'd normally consider anathema to present day *Who*, so geared up for getting the gang through the ship's doors before the big shiny fonts are unleashed. But no, no one's leaving yet. The Dream Lord is banging on like a boorish dinner party guest with a captive audience. Everyone's been thinking it, however he's the only one who's got the exquisite bad manners to point out that Rory is the gooseberry here.

They're trapped and facing icy peril with a gatecrasher seeding dissent. Will the crew make it safely to the final reel?

Tweet tweet tweet.

Real or a dream? Our first reaction is to declare Upper Leadworth the fiction. The truth we know is the Doctor and his friends in the TARDIS. But, there's enough going on to destabilise that assumption. Think about it – this is a series which has been happy to dump 12 years of Amy's life before, almost as a passing gag, binning off another two. Then River Song shows up in Episode 4 having already seen what happens in the season finale! Locking Amy and Rory into a scenario five years to come is, by comparison, a bit of a cinch.

It's the details that help sell the reality. Rory moaning about leaf blowers, Amy's ruddy expectant mum cheeks and the Doctor's barely disguised horror at the mundanity of it all. You might expect the Upper Leadworth sequences to be more obviously trippy, but heightening the reality here would have only undermined it. Catherine Morshead's direction doesn't lead us one way or the other.

Doctor Who's raison d'être is making safe scary. It has been, right from the beginning: Look, there's a friendly old police box! Oh no, hang on... In this adventure Nye pulls an audacious scam, transforming a section of society we've been taught to cherish into something terrible. OAPs as WMDs. They advance, in true monster-style, very slowly indeed, one particular old dear hovering about for a spot of bovver, Flymo brandished as a weapon.

Help the aged? Belt the aged! There's a cheeky thrill in seeing Rory whacking little old Mrs Hamill with a two-by-four. Then, later, Mrs Poggit – with her dear, sweet, storybook name – is literally lamped by the Doctor and takes a tumble off the roof.

Pensioner... of Death!

Will there be complaints about this near fatal lack of respect for our elders? I hope not, and would instead encourage any senior citizens looking in to surreptitiously pop a green gobstopper in your mouth next time the grandkids drop by. Show them how their favourite show is sometimes a little bit true. Old people really can be mean.

Tweet tweet tweet.

Meantime, back in the TARDIS there's a chill in the air. The Dream Lord's slipped into something more comfortable and now he's baiting Amy.

In retrospect, all of this becomes even more interesting when we discover who this nemesis actually is – a personification of the Time Lord's darkest thoughts. But while he infers suppressed feelings of both lust and distrust when he's talking to Amy, it's the little chap's chats with the Doctor which prove truly instructive. "The old man prefers the company of the young," says the tormenter. And when you put it like that, a 907-year-old hanging out with twentysomethings does sound a bit wrong.

The clue had been laid earlier in the episode: "There's only one person in the universe who hates me as much as you do," reasons our hero. But the fact that not even the Master can match up to the Doctor's own self-loathing is a *huge* statement. I'm glad, though, the tale doesn't push on too far with the psychodrama. To know the Doctor doubts is enough. In fact, it increases his stature that he manages to swallow it all down. But it's best to keep a lid on this. Too much angst and he would no longer be the children's own hero that adults adore.

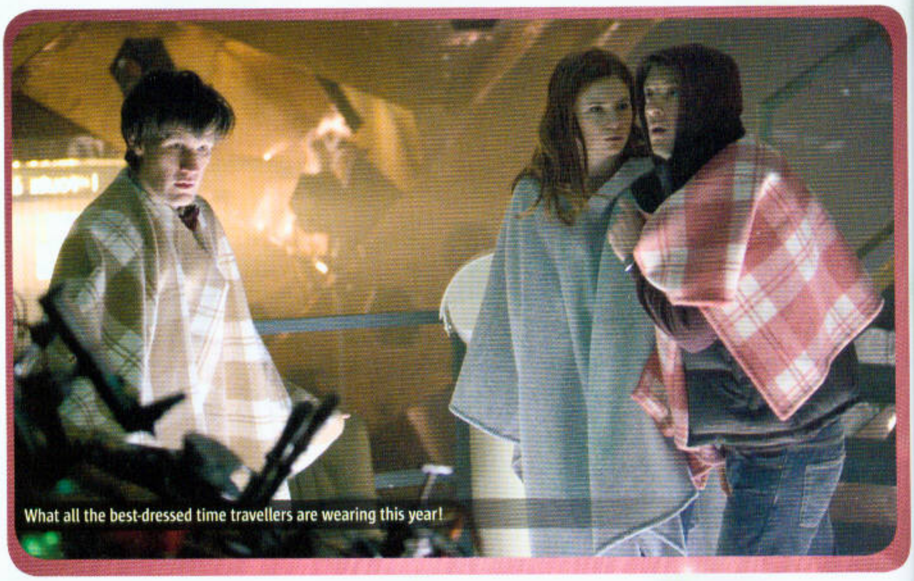
But still, the Doctor won't tell anyone his name? There's a serious trust issue here. Ultimately the person he confides in... is no-one.

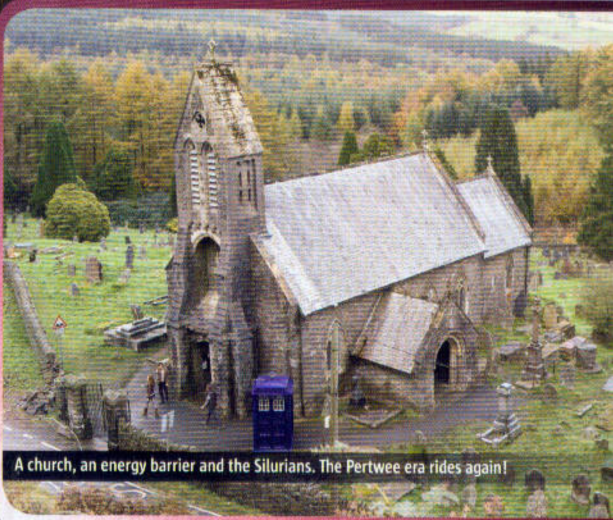
Tweet tweet tweet.

"Is no-one going to mention Rory's ponytail?"

Good point. In an episode where we see Rory die – ashes to ashes, dust to dust – it's great how the biggest beat the character hits is making a hairdressing decision. This is the typical *Doctor Who* scene of noble sacrifice writ small, as the scissors come out and the ponytail goes. No disrespect to the ever-excellent Arthur Darvill, but it's Karen Gillan's reaction that makes the moment: gulping, absolutely *astonished* Rory would do something so epic for her. Forget the bit about him dying; I reckon this is the point that Amy really knows where her heart lies. That tweeting you hear? Ah, lovebirds!

So with that regrettable pollinated plot expo out of the way, our gang of three regroup and reconfigure. The Doctor himself is now the gooseberry, but he's got plenty to occupy him. You sense there might be unfinished business in the things the Dream Lord stirred up. But not for Amy, she's made her choice. In a way, the whole thing was her wake-up call. **GRAHAM KIBBLE-WHITE**


What all the best-dressed time travellers are wearing this year!



A church, an energy barrier and the Silurians. The Pertwee era rides again!

The **Hungry Earth/Cold Blood**

BBC One/BBC HD 22 – 29 May 2010
Starring Matt Smith, Karen Gillan, Arthur Darvill
Written by Chris Chibnall **Directed by** Ashley Way

FLAMIN' 'G' KEY!
Always sticking*gggggg*... g!
Ah, that's got it. Right.

The pleasures of reviewing brand-new *Doctor Who* for **DWM** are manifold, but in the main it boils down to: *I'm reviewing brand-new Doctor Who for* **DWM**! However, this plum appointment comes with an attendant menace. Its own Pandorica, if you like, ever-threatening to open. Your hotheaded, young (indulge me) reviewer discovered the exact nature of this peril when he sought counsel from a wise elder of the **DWM** tribe. Ladies and gentlemen, it's former Editor and DVD reviewer (when is he coming back?) Mr Gary Gillatt!

And lo, Gary spake unto me, from an attractive terrace in Penge. "The challenge of reviewing the new series," he said, "is that at some point you'll have to write about the least-best story." Now, I'll be honest, I didn't think too much about that – until I watched this two-parter. At which point those words slammed through my brain like a giant 'TO! BE! CONTINUED!', because I knew that, against expectation, here it was. Least-best.

Now, I don't want to back away from the fact I found *The Hungry Earth/Cold Blood* disappointing – and should you continue reading, you'll discover exactly why. But I do think I have to qualify my stance before pressing on. Because when I dub the adventure my personal 'least-best' (didn't Gary choose his words beautifully?) I mean precisely that. Chris Chibnall's tale delivers thrills aplenty, a very Doctorish Doctor and a killer of an ending. All stuff we'll also get to. But its main problem is more to do with the company it's keeping. To compete with the gorgeous run of episodes we've enjoyed since *The Eleventh Hour* you've got to be super-model hot. This one's more of a 'stunna'. It lacks the sophistication and lure of the pretty things.

However, while it may be no head-turner, it's no mutt either, because it scores a very early victory in its portrayal of the Doctor. It's clear from the moment the TARDIS doors are flung open that Chibnall knows exactly how the Time Lord ticks. I like his Doctor. He steps out, realises it's not Rio and then that's immediately forgotten, cos he's on the scent of a mystery. The ground feels weird and there's blue grass breaking out (NB: The travellers have *not* just arrived at a waterlogged country and western festival). This Doctor – Chibnall's Doctor – just won't be diverted from the plot, even when Amy and Rory from 10 years in the future pop by. No, to him that's peripheral business. That's not where the story is at. It's like an itch he can't scratch until: "I love a big mining thing!" Ah! Of course you do, because *that's* what you're here for.

In this two-parter he remains a truly great children's hero, nonchalantly munching on grass and scaring away both the monsters and young Eliott's insecurities about dyslexia ("That's alright, I can't make a decent meringue"). His relationship with the boy calls back to that double-act with Amelia Pond, and again the secret of his easy rapport with kids seems to be the fact he doesn't recognise them as such. He sees them as equals, and while later in the story he'll entrust the future to Elliott, this facet of the Doctor's personality is nicely subverted back in part one when he allows the boy to leave the church 60 seconds before the countdown climaxes. It never occurs to him that Elliott is, well, just a child. Protecting the young is what humans do.

'This story feels **very old school**, with all the good and bad that entails. A clear **morality play that ends with a big explosion**...'

So it's a modern, multilayered time traveller, but the story he's stepped into –a drilling project that awakens a threat from a bygone age – feels very old school, with all the good and bad that entails. This is a clear morality play peopled by archetypes. And it all ends with a big explosion. Nothing tricksy, but as a result, it's maybe a little too linear, too exposed. Granted, there's a neat switch in *Cold Blood* with Eldane's narration hailing from 1,000 years in the future, but it's on the ground – in the story beats – it becomes too obvious. An example: when the family first flee for the church in *The Hungry Earth*, you can almost hear the plot mechanics grinding into place. "Flamin' door!" moans Tony. "Always sticking!" Thanks to that unsubtle piece of foreshadowing, we're counting the seconds until the problematic portal comes back to bite us on the bum. *Elliot is stuck outside, you say?* Ohhh-kay.

However, this isn't the only structural issue. There are also a few too many contrivances powering things along. Yes, one is a *Doctor Who* classic – splitting up the travellers into A-story and B-story teams – but others are less forgivable, specifically Amy's "You never picked a Lizard Man's pocket?" (not with my hands manacled, no) and the handy computer monitor in the church's bring 'n' buy bundle, primed and ready for a spot of video conferencing. Sure, these are minor gripes,

The Doctor is disappointed with his gift of an old blanket.

but nowadays we're used to *Doctor Who* stories working that much harder to give the sense of events effortlessly falling into place. In instances like this the metaphorical sceneshifters are caught on stage.

But enough of drilling into the story. Because sensors indicate our excavations have disturbed something deep below. Something that's rapidly rising up through the text! It'll be here in just two sentences' time! In fact, one! Here be Silurians!

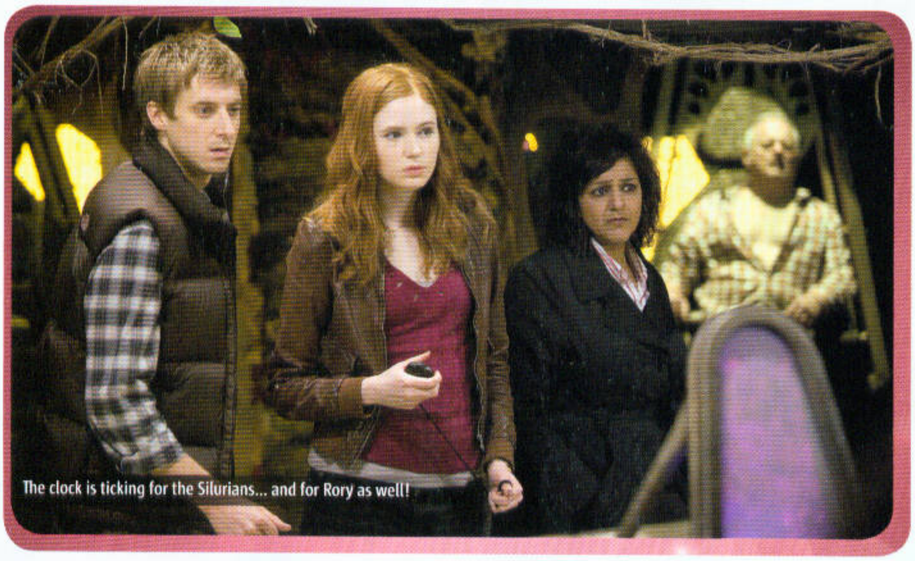
I've already made one qualifying statement, now here's a second, although you might consider it a *disqualifying* statement. You see, I've never much cared for the Silurians. Yep, sorry, I'll hand in my reviewing badge and return my 'Russell's Rateometer' slide rule at the first opportunity. Let's be clear, I absolutely agree with Steven Moffat in his opinion that the notion of an indigenous intelligent species which predates humanity is a terrific, movie franchise-launching idea. But the depiction of the creatures themselves – and the Ice Warriors too while I'm being horribly sweeping – has always been about how battle-focussed and honourable they are. Noble warriors. Sci-fi samurai. It's a trope I don't care for and I guess both chilly-blooded races leave me a little cold.

'Getting rid of **the Silurians' third eye** has left them **without their big gimmick**. The **whiplash tongue** is not as strong a motif...'

Oddly, that didn't make me resistant to their return, because there's a lot you can do with the concept. And some aspects about this branch of *Homo reptilia* work very well indeed. As with most monsters, they're scarier when we don't really see them. Their *modus operandi* of pulling people into the earth is a fantastic, nightmarish motif and a clever restatement of their claim to the planet. Similarly, when the lizards are darting around the graveyard – silent, deadly, feral blurs – they feel like ultimate predators. It's when they stop running and hiding that we can truly scrutinise their new look...

And getting rid of their third eye was a mistake. Yes, I'll be bold. A mistake, I tell you! I can appreciate the production team's worries the Silurians were in danger of muscling in on Davros' act, but it's left them without their big gimmick. It would be like Eurovision without bitter British disappointment, *The Two Ronnies* minus a Ronnie... the Eleventh Doctor sans bow tie. The lithe, lizard-like reinvention *is* beautiful, but it's turned a once distinct *Doctor Who* monster into any other crinkle-headed, green-skinned critter from the Planet Generica. Yes, the whiplash tongue is a good effort to make amends, and feels more germane to the reptile theme, but it's just not as strong a motif. Respect, though, for weaving a little Sea Devil into the look. Alongside those retro, disc-like guns, the string vests of yore have been refashioned as chainmail. Working the branding hard, even Mengele-esque scientist Malohkeh's little apron is made of meshed metal.

In the dual role of warriors Alaya and Restac, Neve McIntosh sets the Silurian standard. Every movement she makes underscores the creatures' reptilian origins with a barely suppressed fight-or-flight energy leaking into her slight and sudden gestures. Her portrayal feels inimical to humanity, and quite rightly. She's the baddest most Silurian of them all. If kids are playing at *Homo reptilia* in the playground, it'll be her performance they'll – sorry, lizard ladies – *ape*. Conversely, the other members of her species act far more like us. Stephen Moore's elderly Eldane, sweeping through that beautiful subterranean city in his jim-jams, even edges into avuncular. From a story point-of-view that makes sense. "We're not monsters, and neither are they!" If that sentiment is to ring true some of the 'Earthliens' must appear ready to parley.



The clock is ticking for the Silurians... and for Rory as well!

Ah. The parleying. You've got to respect Chris Chibnall's script for its purity of purpose – in both senses. Not only is the morality of the tale consistent and cleanly drawn ("You have to be the best of humanity" becomes its clarion call), but it's also expressing the very finest of hopes for harmony between two races. However, much as that aspiration would be a hard sell in reality, it's almost equally tricky to convey on screen. "Amy Pond and Nasreen Chaudhry speaking for the planet!" says a delighted Doctor. Wisely, the story chooses to go light on the detail, intercutting between segments of the negotiation. Nonetheless, in a real world where global cross-cultural harmony is a sadly distant idyll, the soundbites we do get inevitably come over as trite. Maybe even risible. "You give us space, we can bring new sources of energy!" reasons Eldane. "Okay, now I'm starting to see it..." says Nasreen. Big smiles all round. These good vibes continue and we could be on the brink of something historic, here. The universe's first instance of inter-species high-fiving. Well, yes...

Okay, so I'm piping in the poison gas now, but that's because I'm burying the griping and sending it to sleep for the next millennium. However, before we go there's one last thing we have to attend to. Rory. Oh yes, we haven't forgotten him.

The character's death is as bold a move twenty-first-century *Doctor Who* has made. The preceding few weeks have skilfully manoeuvred him into the TARDIS, and secured his place as part of the team. With Amy resolving her feelings towards her fiancé, it felt as though a template had been set which would carry our three friends through, to the season finale at least. So to off Rory almost as an afterthought is a true shock. Not in the least as we've already been through this before (his 'death' in *Amy's Choice*), but also because, cleverly, his survival seemed assured. "I don't understand," he says, as he recalls the sighting of his future self. "We were on the hill. I can't die here." But he does. He *really* does (unless they conspire a way to bring him back later – you might already know by now, of course). And Amy's not even allowed to remember it. It's a final cruelty which, perversely, means we will never forget him.

Least-best story, then? Yes, but let's be clear, that also means not-so-bad. Maybe even bordering on the rather *gggggggggg*... Flamin' 'g'-key! Who saw that coming? **GRAHAM KIBBLE-WHITE**

Vincent and the **Doctor**

BBC One/BBC HD 5 JUNE 2010
Starring Matt Smith, Karen Gillan, Tony Curran, Bill Nighy
Written by Richard Curtis **Directed by** Jonny Campbell

DEATH IS A CONSTANT PRESENCE IN *Doctor Who*. The end of last week's episode was a sharp reminder of that. But *Doctor Who* is rarely *about* death, even though our hero has seen countless people lose their lives in battle or to time. Tragic, yes, but it's how we keep score. When the next adventure arrives, grief is put aside and the sadness fades fast.

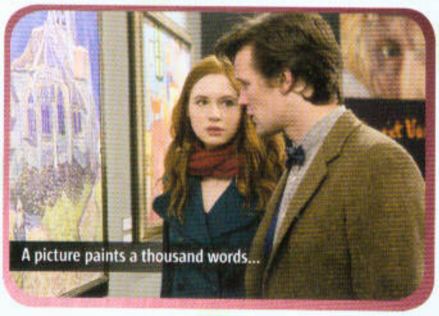
On 27 July 1890, 37-year-old Vincent van Gogh walked into a field and shot himself in the chest. Although he survived the impact, the injuries he sustained were to prove fatal. He died two days later, attended to by his brother and loyal sponsor, Theo, who reported the artist's final words as: "*La tristesse durera toujours*" (the sadness will last forever).

The robustness of the Doctor bashing up against the true frailty of Vincent really shouldn't have worked. Particularly on BBC One, for a family audience on a Saturday night. But *Vincent and the Doctor* pulls it off, by being neither fatally glib nor overly mawkish.

Shortly before his episode aired, writer Richard Curtis spoke about covering the weighty topics of van Gogh's depression within the series. "The more books I read with my children, the more I realise that children's literature and TV has been confronting complex issues for years," he said. "I think we are long past the time where children's entertainment is circumscribed, so I didn't really find that a challenge to be honest."

It's this lack of fear which has made Curtis' approach so successful. Within the take-no-prisoners *Doctor Who* format, his script is fast and funny, but it still manages to teach us about a man who died in the most tragic and unromantic circumstances. Someone for whom there wouldn't be another adventure coming along the next week.

I should say here that, from *Four Weddings and a Funeral* on, I'm not a huge fan of Curtis' writing and his recurring motifs of romance, sentimentality, learning... and Bill Nighy. All are present here, but filtered through a *Doctor Who* sensibility, they really pay off. More astonishingly, it doesn't feel like a compromise between two mighty brands. The story is both Curtis and *Who*, as best portrayed over the luxurious – some will say protracted – ending.



A picture paints a thousand words...

It's meticulously set up, maybe even cynically, but, boy does it work. We have a doleful British indy band balladeering on the soundtrack (*Chances* by Athlete, should you be interested), singing: "If I had the chance to start again, then you would be the one I'd come and find." Meanwhile, Vincent (Tony Curran) is brought to the *Musée d'Orsay* for the realisation that the pile of good things in his life is taller than he ever realised. And then everyone – *choke!* – fills up. Despite my cognisance of all the strokes being pulled, even I reddened a little at the eye. I think it was Nighy who got me in the end, his terrific cameo as the bow tie-adorned Dr Black who knows something monumental and unsettling has just happened, but can't quite grasp what it is.

The story earns the luxury of this extended coda by virtue of its earlier brevity and – that word again – robustness in dealing with van Gogh's tragedy. When the Doctor is set to pontificate that "it seems to me depression is a very complex..." he's hastily shushed by Vincent, and then we're immediately into a great sequence with a huffy Time Lord rubbishing Michelangelo ("A whinger") and Picasso ("Grumpy old goat").

Unsurprisingly the comedy is great throughout this tale, with Amy silently screaming in delight when van Gogh first appears, the ludicrous tussle with an invisible monster and, the bit that made me laugh hardest, the Doctor's tiny "Oo!" when Vincent tells him the giant space chicken seems to "rather enjoy" being soniced.

Back to Curtis in interview: "I also hoped that my episode would be educational in some way – van Gogh is an interesting man, with such great art, that if one of the corollaries is that people at school say, 'Let's do van Gogh today,' then I think the episode has benefitted children in a small way."

'The robustness of **the Doctor bashing up against the true frailty of Vincent** shouldn't have worked – but **this episode pulls it off**...'

The bit where the Doctor, Amy and Vincent all lie on the hillside and hold hands worried me. *Here come the schmaltz*, I thought. Instead, what we got was one of the most wonderful sequences the series has produced, as the starry night above morphed beautifully into *The Starry Night* (June 1889). Art appreciation, here on screen, in a *Doctor Who* way – momentarily deconstructing just why van Gogh was so brilliant.

I think Curtis' hopes will bear fruit, and for some viewers, his story has revealed a new joy that won't fade fast. **GRAHAM KIBBLE-WHITE**

The **Lodger**

BBC One/BBC HD 12 JUNE 2010
Starring Matt Smith, Karen Gillan, James Corden
Written by Gareth Roberts **Directed by** Catherine Morshead

The Doctor and Craig put their evening of pizza-booze-telly on hold....

"HE JUST *TURNED UP* ONE DAY. Then *everything* was different..." That's how Mickey Smith summed it up in 2006 when the Tenth Doctor moved in to his flat. It was a temporary arrangement, played out over nine comic-strip pages in issue 368 of this very magazine.

Four years on, the Eleventh Doctor is taking up another transitory tenancy *Chez Earth* in writer Gareth Roberts' screen adaptation of his own story. For Mickey's counterpart, Craig Owen, nothing will be the same again. But for us viewers? Not so life-changing.

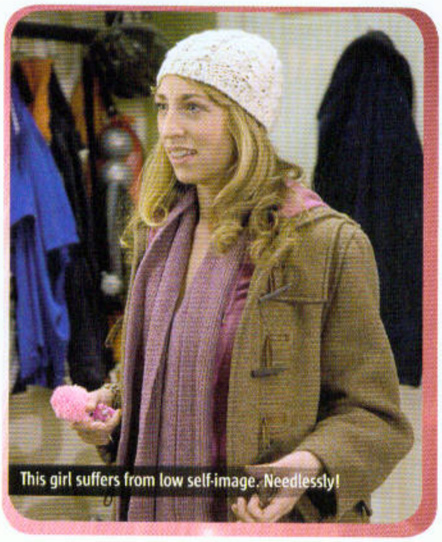
If that sounds like an implied criticism, it's not. One of the joys of modern day *Doctor Who* is, despite the high pressure to deliver high audience figures via high-stakes stories, it's remained unafraid to occasionally open the windows and let a little light in. Levity is one of the keynotes of *The Lodger*, as landlord and Time Lord turn chalk'n'cheese sitcom odd-couple. It's a little cracker of a tale that makes mileage out of the fact that, as someone to hang out with, *the Doctor rocks*.

So there are plenty of laughs – our hero describing himself as the Archbishop of Canterbury's "special favourite" is a stand-out for me – but topping even that is the story's strong characterisation. A few pages back I mentioned how much I like Chris Chibnall's Doctor. But I like the Gareth Roberts incarnation even more. This is a Time Lord who walks in eternity... and sometimes comes across a Ryman's. An inveterate enthusiast, he easily wheedles excitement out of a corner of the universe which has bred the dullest things known to creation – dry rot, pub football and nights of pizza-booze-telly. However, for the Doctor, that's precisely where the adventure is. Being a "normal bloke" is the biggest wheeze yet.

> '**Craig may lack in ambition**, but he ultimately steps up to **not only save humanity**, but – much more frighteningly – **kiss the girl**!'

It's a storytelling stalwart to have a stranger arrive in town and, through his eccentricities, highlight our own. The Doctor's air-kissing attempts at modern-day etiquette reveal its very absurdity, he reacts to the toxic properties of red wine by sensibly spewing it straight back into the glass, and his simple, "Can you hold, I have to eat a biscuit?" while manning the phone in Craig's day job is a tiny moment of liberation, subverting a customer service culture that enslaves call centre drones across the planet. These are all small reversals, revelations and victories but they're being played out right here, in *our* world. Our hero is actually participating in, and having fun with, our day-to-day. That's a little bit thrilling.

The casting of James Corden prompted a touch of consternation from us fans. Well, those like me who get a bit insecure when the world of Light Ent stages an invasion. We shouldn't worry, though. As *Doctor Who* has proved time and again, it's bigger than any guest turn – even those with the heft of the *Gavin and Stacey* star. Corden does just fine in the role of Craig, a guileless and likeable everyman who may lack in ambition but, with the encouragement of the Doctor, steps up to not only save humanity, but – much more frighteningly – kiss the girl. Daisy Haggard's Sophie is also easy to warm to. She's more of a dreamer than Craig, but without a wake-up call, she's never going anywhere.



This girl suffers from low self-image. Needlessly!

Sorry, quick digression. But didn't you just adore the Doctor pep-talking Soph'? Up to his eyes in wiring and rattling out nonsensical platitudinal puff: "So then. Of course then. That's no good then."

So then. Back to the story then, and *The Lodger* isn't all sitcom travails on Aickman Road. Oh no! Because there's someone strange living on the top floor of this one-storey building, and whoever this person is, they've been knocking up a prototype version of the Eighth Doctor's control room. "Someone's attempt to build a TARDIS" is the Time Lord's only line of explanation. It's a big, sweeping moment, although I genuinely cannot decide if there's wit in the brevity afforded to this plot point, or if it's seriously underdeveloped. The resolution of the menace, though, is much more satisfying, having been carefully woven in from the very beginning.

In another time, a story like this would hinge on the Doctor galvanising Craig to see beyond his small-town horizons and move on. Here, though, the journey has been about discovering the adventure inherent in everyday life. The thrills of pub league football, "a Dylan crisis on top of the Claire crisis" and the huge jeopardy in telling your best friend you're in love with her. Granted, it's not the kind of *Doctor Who* I want every week, but if the TARDIS can stop off nearby a Ryman's at least once a series, I'll be quite happy.
GRAHAM KIBBLE-WHITE

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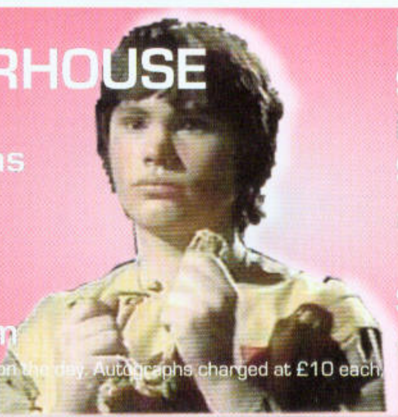

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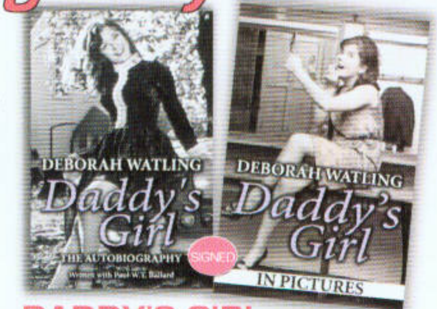
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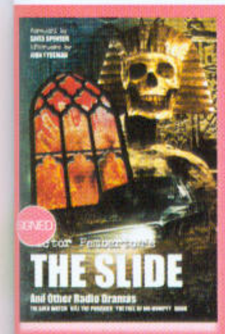
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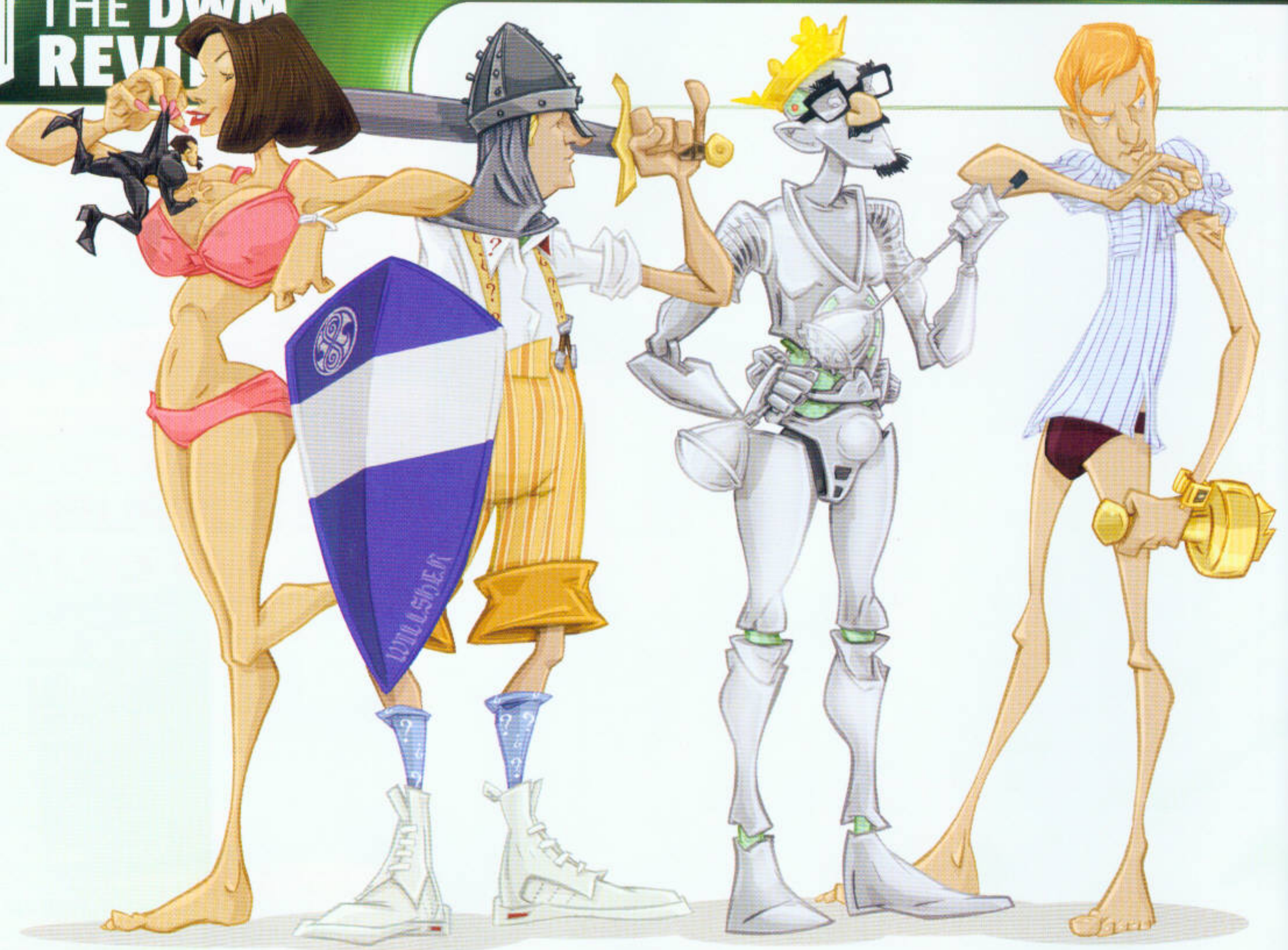


Illustration **BEN WILLSHER**

BBC DVD
DOCTOR WHO
KAMELION TALES

Kamelion Tales

DVD 2|ENTERTAIN

Starring Peter Davison, Janet Fielding, Mark Strickson, Nicola Bryant, Anthony Ainley, Gerald Flood, Peter Wyngarde **Written by** Terence Dudley, Peter Grimwade **Directed by** Tony Virgo, Fiona Cumming **RRP** £29.99

THIS BOX SET MAY COME with special 'K' branding, but it's not our front-and-centre cover star who's the main attraction. Oh my dear Kamelion, you have been naïve! Within, the seldom-spotted chrome companion is comprehensively outclassed by the Master, who capers through both stories, mugging away in a manner we're moved to describe as... quite masterly. But let's avert our eyes from this mesmeric personage for a moment, and lay in the plot.

Originally broadcast over two nights in 1983, the first offering – *The King's Demons* – deposits the Fifth Doctor in GCSE History syllabus-era Britain to meet Bad King John on the eve of signing *Magna Carta*. Alas, the monarch isn't quite himself. In fact he's Kamelion, who's been put into play, out of sheer badness, by the Master.

In the great platter of *Doctor Who* stories, *The King's Demons* is small fry. But while it may be conceptual whitebait, it comes with excellent catering. As a wise(cracking) man once noted, every story written by Terence Dudley stops for a buffet. Here, the stakes are low but that suckling pig is delicious! At table, nibbling away, is King's champion Sir Gilles Estram. He's not real either, he's the Master in disguise. Ham, anyone?

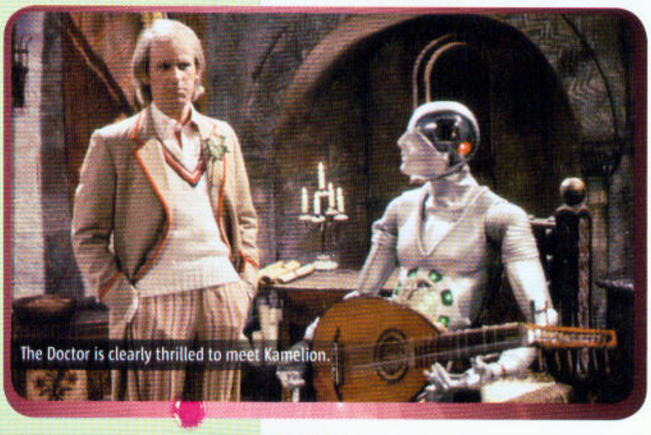
Anthony Ainley's portrayal of the French taunter doesn't evoke Gallic, or even garlic, roots. Instead he appears to be playing the part with a comedy Indian accent, thankfully stopping short of wobbling his head and declaring "Goodness gracious, mead!" when the drink arrives. It's a disgraceful turn. James Stoker should sue.

Dodgy disguise discarded at the end of Part One, it's a relief to let Ainley get back to the day job, and from here on in the Master's jousting is very good. With sheer nonchalance he hands the Doctor the TCE, certain his enemy's surfeit of "moral scruples" will mean there'll be no Action Man action today. Then, when the Time Lords lock brains over Kamelion's appearance, he even goes so far as to hint at a coming plot arc: "You're getting old, Doctor! Your will is weak! It's time you regenerated!"

Throughout all this, a Mutley-esque Ainley never once brings a sense of reality to proceedings. But it's finely judged, because this is a script that calls upon him to smite his enemies with alliterative epithets such as "Medieval misfits!" When the jig is up, and Kamelion is inducted into the Doctor's crew, the Master simply leaves. It's all been a bit of a prank.

Well, that's *The King's Demons* – fun, but insubstantial. The kind of stopover you'd imagine the TARDIS team making *between* adventures. That's not to say it's completely without meat. The business between Tegan and the Doctor regarding the inclement castle conditions – "How can they live in such cold?" "By eating lots of food!" – is a fine detail and sets up a subtle scene wherein the duo are led into a chamber which sports just the one bed. "Another way of keeping warm," remarks the Time Lord, tartly.

It's the occasional knowing line that stops proceedings becoming wholly indistinguishable from something shown under the banner of *Programmes for Schools and Colleges*. Because, at the point where Peter Howell's overly tuneful and under-funded music comes in, it feels like an anthropomorphised typewriter ball is about to float on and hold up proceedings while it points out to



The Doctor is clearly thrilled to meet Kamelion.

'Word Watchers' the nuances of the apostrophe in the story's title.

All of this, and nary a comment about Kamelion. It's probably as inauspicious an intro as he deserves. As Nicola Bryant points out in one of the DVD documentaries, his shape-shifting shtick leaves him devoid of his own character. "Where will I be quartered?" asks the robot upon joining the TARDIS. Off-screen for a year, as it happens.

The four-part *Planet of Fire* from 1984 picks up his plight. Written by Peter Grimwade, it's a to-do list of a tale, ploughing its way through an unremitting remit: Write out Kamelion, write out Turlough, kill off the Master, bring in new companion Peri... oh, and can we go to Lanzarote, please?

Again, we're hypnotically drawn to the Master, who, despite enjoying another dual role, is left diminished... in every sense. When he gains control of Kamelion's form for the end-of-Part-One 'Oh look, it's the Master' reveal, he's not so much a portent of doom, more a proponent of bad grooming. Has his goatee ever appeared so poorly fixed? The thing is nearly making its own lunge for Peri! Talk about bristling with menace...

However, this is just one of many indignities meted out to him. It's in the Master's sparring with Miss Brown that the story paradoxically hits high and low points. Most of the time the newcomer is running rings around the villain, sending the old duffer spread-eagled across the TARDIS, writing him off as a "gangster" and even answering back. *He is the Master!* "So what?" she snaps, foreshadowing her relationship with the Sixth Doctor. "I'm Perpugilliam Brown and I can shout just as loud as you can!"

All great for her, not so good for him. But, the greatest humiliation is yet to come as Peri discovers the real Master reduced to rodent-size and living in an evil shoebox. Like Spider-Man once said, it's a heel for a heel as Peri sets about clobbering him with her stiletto. The whole sequence is a shoo-in (pun intended) for the most hilarious and belittling (intended) scene in *Doctor Who* history. Scurrying for the innards of the TARDIS console, there's one last ignominy in store: that black-clad Masterly arse disappearing from view as he tumbles inside.

In comparison to all this, the rest of the story dims – Edward Highmore all wet-lipped and rounded-vowels as Malkon (or, to my ear, 'Malcolm'), Peter Wyngarde is nicely grandiloquent but dull (despite the guy-liner) as Timanov. And then there's a fleet of generic followers and rebels, too wrapped up in cod-mystical mithering to command any interest.

However, it's full marks to the Lanzarote location, which more than justifies the production team's *beano España*. As an alien planet, its landscapes of calcified lava are one of the best ever presented in the series, and arguably never topped until last year's *Planet of the Dead*. Granted, the effect's a little diluted by early scenes set in the suspiciously similar looking real-life Canary Island, but then we can probably assume the production team negotiated excellent terms for shooting, providing the island itself got a plug. Worth it.

It's a mini-Master – "Heh! Heh! Heh!"

But where *Planet of Fire* really delivers is in its valedictory curtain call for Turlough. While *The King's Demons* sidelined him to the role of Man Looking Out Of Window Sulkily, in his final tale he's squeezed into a pair of preposterously short shorts and fleshed out into something approaching a real character. His relationship with the Doctor is put through some genuine tumult ("If you're holding back anything that will aid the Master, our friendship is at an end," growls the Time Lord) and he's afforded a few zingers (musing on the worst place in the universe: "English public school"). Against all the odds the departure of this intergalactic political refugee actually *means* something. "I don't want to go Doctor," he says. "I've learned a lot from you."

'***The King's Demons*** is fun but insubstantial – the **kind of stopover** you'd imagine *between* adventures...'

But what about Kamelion? What's *he* learned? His was a story that began on Xeriphas and now it ends – as ever – statically, lying adjacent to a numismaton gas surge on Sarn. Happily his final refrain also hints at some new insight: "Kamelion no good. Sorry."

>> DVD extras

MUCH LIKE THIS REVIEW, this box set comes stacked with additional material, the best of which is located on *The King's Demons* disc. Here you'll find *Kamelion – Metal Man* in which those guilty of his creation account for their crimes. Script editor Eric Saward is partially culpable, revealing he and producer John Nathan-Turner bought the prop from firm CP Cybernetics before checking out if it could walk. The beast's co-creator, Chris Padmore, also pops up with a salutary lesson for other young robots courting quick fame. Accompanying him is Kamelion's head, eye sockets rolling around dementedly. Long since on his uppers, the metal mickey-taker is presumably now making ends meet as a decapitated Nookie Bear impersonator. Hey, it's all about niche markets nowadays...

Optical organs will continue to rotate courtesy of the *Magna Carta* documentary, which commits a number of grievous sins. Aside from jauntily wondering aloud what *The King's Demons* has to do with "this man" (cue: Osama Bin Laden!), it adopts a strategy of repurposing historical *Doctor Who* footage by running it through a crappy Photoshop paintbrush filter. The script isn't a work of art either. Positing the complicated-to-set-up notion that if we didn't know every historical detail about the charter's signing "we might be in danger of coming over as a bunch of ignorant peasants" it then concludes this line of thought with a segue so tortured it would be Tipp-Exed out of a linking script on *The One Show*: "In which case we wouldn't look too out of place if we went on holiday to England in 1215!"

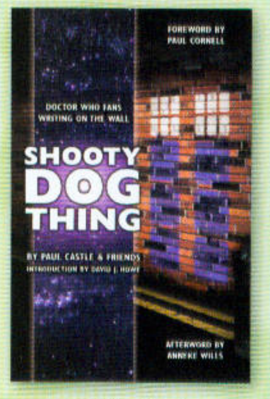
However, the greatest folly is on the *Planet of Fire* disc, which sports a 'special edition' of the story worked up by original director Fiona Cumming and DVD producer Brendan Sheppard. It's horrible. The notion of trying to pimp up a 26-year-old TV story so that it somehow looks like a film speaks of both latter day snobbery and loathing for the original form. What's the point? Aside from anything else, *no-one* has ever expressed the opinion that this is a tale undersold by its production values, or clamoured for a new intro featuring T-shirt wearing space pilots, ice-cream-like explosions and – let's be frank – not very good brand new special effects. Worse, in this edit they've removed Peri chasing the mini Master around with her shoe! Please, save this hobby shop stuff for YouTube.

Three further documentaries about the story round out the release, taking Fiona Cumming and designer Malcolm Thornton back to Lanzarote for some pleasant, if not especially revelatory, remembrances, while the remaining cast and crew chip in, speaking from what looks like the Master's shoebox.

Finally there's a perfunctory tribute to Anthony Ainley, which mainly pulls upon resources already accessed here, but is thoroughly enlivened by archive footage of the man himself, holding court at a 1990s convention. "The telephone went," says Ainley, remembering his casting for the role. "The chap said, 'It's the BBC'. I said, 'It's alright, I'll pay for the call.'"

Ho ho ho! Let's have it again: Quite masterly! **JAMES KARGOH**

Shooty Dog Thing



FOREWORD BY PAUL CORNELL
DOCTOR WHO FANS WRITING ON THE WALL
SHOOTY DOG THING
BY PAUL CASTLE & FRIENDS
INTRODUCTION BY DAVID J. HOWE
AFTERWORD BY ANNEKE WILLS

Book Hirst Books
Written by Paul Castle and friends
RRP £9.99

***SHOOTY DOG THING* IS AN** online fanzine that's been running since Spring 2007, and this book is a celebration of it. The content is in the tradition of the fanzines of the 1970s and 80s – a mix of the serious and the not so serious. One article states *Shooty Dog Thing*'s remit is to introduce newer fans to the original run of the series and this is very much the case with this collection.

Many articles deal with the old fan hobby-horse of 'canon'. *6B or not 6B* revisits the theory that the Second Doctor's returns to the show in 10983's *The Five Doctors* and 1985's *The Two Doctors* hail from a period after his last appearance in 1969's *The War Games*. There's also plenty on Virgin Books' *New Adventures* novels of the 1990s, with a particular emphasis on the Seventh Doctor's companion Ace, and on how her development fits with other appearances in the BBC novels and Big Finish's *Doctor Who* audio stories. Whether new fans really find this sort of thing particularly gripping is a moot point, however, as even a sizeable number of fans who grew up with these characters can find this line of enquiry quite testing.

Much more engaging is the Sixth Doctor material. Many SDT contributors appear to have quite a soft spot for Colin Baker's incarnation and Jon Arnold's *It's All About Unfinished Business* offers an engrossing account of the character across all media, from TV series to *The Ultimate Adventure* stage play, and book and Big Finish interpretations. The tweaks he proposes to Baker's original TV run probably wouldn't have changed BBC Controller Michael Grade's decision to cancel the series, but it gets the mind whirring over one of the programme's most endlessly fascinating 'what if's'. **VANESSA BISHOP**

The **Time Vampire**

DOCTOR WHO
THE TIME VAMPIRE

Audio Drama Big Finish
Starring Louise Jameson
Written by Nigel Fairs
RRP £8.99

WHILE THE DOCTOR IS BUSY repairing K9, Leela wanders into the TARDIS interior, hears a voice, and is quickly embroiled in the twistiest, turniest, wibbly-wobbliest timey-wimey adventure there's ever been.

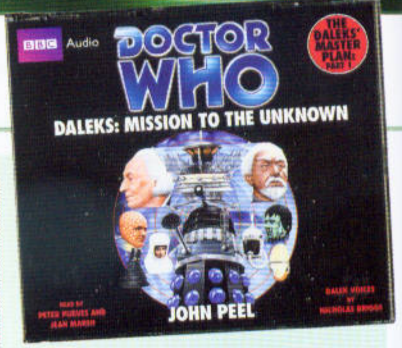
The Time Vampire is more baffling than *Sapphire and Steel*, which – with its characterisation of the Time Vampire as an expression of crossed timelines, its intercutting between time zones and its strong horror element – it greatly resembles. In the supplementary interviews, author Nigel Fairs expresses his view that the audios should reward repeated listening, and that's an admirable objective. But *The Time Vampire* may be a step too far in that it not only rewards a second listen, but actively demands it in order that the listener might make sense of the plot.

If you don't necessarily follow the complexities of the plot on first listening, you can at least be entertained by the welcome return of John Leeson as the Doctor's dog K9 and appearing in his first *Companion Chronicle*. K9 gets a big chunk of the action here, and Leeson is impressive as always. Likewise, Louise Jameson, whose uncomplicated but fiercely intelligent Leela is complemented by a range of her other voices, including a strong Irish-accented vampire hunter and the Fourth Doctor himself.

Ultimately, how much you enjoy *The Time Vampire* depends entirely on why you listen to these audios. If you just want a straightforward adventure that recaptures the flavour of old fashioned *Doctor Who*, and you don't want to swerve off the road or be up all night pondering the complexities of the story, then this isn't for you. However, if you're looking for something challenging that absolutely demands you to sit up and pay attention, and you're willing to work at it, *The Time Vampire* is just what you've been waiting for.

MATT MICHAEL

Mission to the **Unknown**


BBC Audio
DOCTOR WHO
THE DALEKS' MASTER PLAN: PART 1
DALEKS: MISSION TO THE UNKNOWN
READ BY PETER PURVES AND JEAN MARSH
JOHN PEEL
DALEK VOICES BY NICHOLAS BRIGGS

Audio Reading BBC AUDIO
Written by John Peel **Featuring** The First Doctor, Steven Taylor, Katarina, Sara Kingdom **Read by** Peter Purves and Jean Marsh **RRP** £12.99

THIS AUDIOBOOK BEGINS WITH the climax to the Doctor's previous on-screen adventure, *The Myth Makers*. The Doctor, companion Steven and the Trojan handmaiden Katarina flee the city of Troy as Greeks and Trojans clash in bloody battle. It's an epic start that BBC Audiobooks grasps with both hands – Troy erupts with the chaos and carnage you might expect from a 'sword and sandal' film by Ridley Scott.

Author John Peel adapts the first half of Terry Nation and Dennis Spooner's 12-part serial, *The Daleks' Master Plan* (plus the one-part prologue *Mission to the Unknown*) with an eye on keeping things fast and pacey. *Daleks: Mission to the Unknown* details a shadowy Dalek plot to wipe out Earth's solar system with the aid of a super weapon. However, once the Doctor gets involved and steals a key component of the weapon, the story turns into a chase, with the Daleks and the treacherous Guardian of the Solar System, Mavic Chen pursuing the Doctor. Peel's novel varies notably from the TV version, with some scenes switched and others cut in order to give the adventure a good momentum.

This talking book is read by Peter Purves and Jean Marsh (companion Steven Taylor and Security Agent Sara Kingdom in the original serial), and complemented with Dalek voices by Nicholas Briggs. Purves and Marsh share the novel out, taking it in turns, reading about half of the book each. Both are excellent. Purves hits the ground running, making the most of all the action sequences and investing just the right level of energy needed to carry the story over its huge length. A familiar voice from providing linking narration for the soundtrack releases, Purves clearly embraces the opportunity to add more performance. He offers a superbly pompous rendition of Mavic Chen, and a First Doctor that, while not a pitch-perfect impression of William Hartnell, is furnished with all his familiar "Hm!"s and "Eh?"s regardless of whether they're in the original text or not. Marsh is quieter and more measured, but her steely tones seem aptly suited to the story's more scheming, Machiavellian instalments that seem to fall her way by happy accident.

Master Plan is a quintessentially 60s slice of *Doctor Who* and this reading buys into that idea completely. Briggs' Daleks are more highly strung than their modern TV counterparts and sound-effects clash and clang as if everything's made out of steel. Peel's novel, though, is one of those that likes to play around with the series' order, so references to 1970s aliens such as the Movellans and Draconians do puncture the magic a bit. But this is only a small niggle in what is a hugely enjoyable collaboration.

VANESSA BISHOP

PICK OF THE MONTH!

Torchwood – The **Radio Adventures**

Audio Drama BBC AUDIO
Written by Joseph Lidster, Phil Ford, Anita Sullivan, James Goss **Starring** John Barrowman, Eve Myles, Gareth David-Lloyd **RRP** £40.00

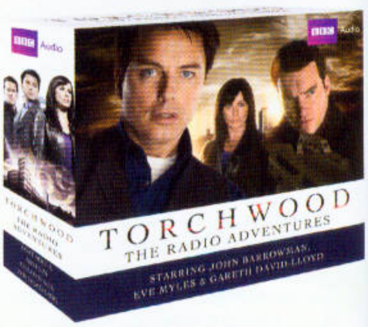
TORCHWOOD IS HURTING. Team members Tosh and Owen have just been killed and remaining members, Captain Jack Harkness, Gwen Cooper and Ianto Jones, are struggling with feelings of loss and guilt. So begins the first story in this collection, comprising all four of the series' forays onto Radio 4. *Lost Souls*, first broadcast in 2008 as part of the BBC's 'Big Bang Day', marked the activation of the Large Hadron Collider. *Asylum*, *Golden Age* and *The Dead Line* were all broadcast in 2009 in the week preceding the BBC One transmission of the five-part mini-series, *Children of Earth*.

The majority of these full cast dramas are every bit as exhilarating and punchy as the TV series at its best. Not for a minute would you think they were recorded in a radio studio, such is the level of energy and believable sound design. The medium also allows *Torchwood* to spread its wings at little expense. The Large Hadron Collider story naturally takes the team to Geneva, and *Golden Age* to the bustle and sweltering heat of India.

Lost Souls features ex-Tenth Doctor companion and *Torchwood* Series Two guest star, Martha Jones (Freema Agyeman). In her new capacity working for UNIT, Martha calls Torchwood to the Large Hadron Collider to investigate why the project is ringing with the voices of ghosts. This playing off the dead works well for the Torchwood team, already shattered by the death of two colleagues. Less convincing is the idea that a top scientist should think that the Collider has opened a door to Heaven.

Asylum finds the team investigating a young girl caught shoplifting with a futuristic gun. The plot features semi-regular PC Andy Davidson and offers a riff on the *Torchwood* TV story *Out of Time* – the one with the 1950s light aircraft – and in places, hits similar levels of emotional intensity. Eve Myles shines in scenes where Gwen has to convince the girl that Torchwood will do the right thing by her, and again with PC Andy and his frustration that he isn't allowed to know more about the organisation.

Golden Age combines an exploration of Jack's immortality with a subtle history lesson about India and the days of empire. The story is riveting from the off. The realisation of Delhi is stunning, but the story really belongs to Jasmine Hyde as Lady Eleanor, Head of Torchwood India and an old flame of Jack's who hasn't aged a day since 1924. Dressed in a ball-gown and knocking back whiskies in the morning, she perks things up no end. She and Jack flirt and bitch with each other marvellously, and the plot – why Eleanor, and those around her, are so youthful – is well worked out and suitably grotesque.



The Dead Line has some good material for Ianto. Mindful perhaps that *Children of Earth* sees the character's demise, it shows him expressing his love to an unconscious Jack and uttering a line about how no-one in Torchwood stays alive long enough to draw a pension. The story, about 'something' getting into the telephone network and rendering people unconscious, exploits contemporary concerns about mobile phone masts and how reliant the twenty-first century has become on being 'connected'.

All four plays work in their own right, although the 2009 examples definitely have the edge. Everything changes – if *Torchwood* became a radio series, these would set the standard.

VANESSA BISHOP

'**These full cast dramas** are every bit as **exhilarating and punchy** as the TV series of ***Torchwood* at its best**...'

The **Wreck** of the **Titan**

Audio Drama BIG FINISH
Written by Barnaby Edwards **Starring** Colin Baker, Frazer Hines, Alexander Siddig, Christopher Fairbank, Miranda Raison
Available *www.bigfinish.com* **RRP** £14.99

THE BIZZARE SETTING FOR last month's *City of Spires* – the first in the Sixth Doctor and Jamie trilogy of audios – was an altered version of Scottish history, replete with creatures from folklore searching for a mysterious black oil substance. In this second instalment, events continue to baffle both the Doctor and Jamie, and us, the listeners.

It all starts innocuously enough (for *Doctor Who*) with the TARDIS arriving on board the *Titanic*'s first and final voyage. However, it fairly quickly turns out that things are not as they appear. The ship is oddly empty, the steerage passengers are nowhere to be seen, and there are blank metal walls where there should be cabins. As if this wasn't perplexing enough, the Doctor and Jamie are soon separated. The Doctor finds himself on board another doomed ship – the *Titan* – which is destined for its own encounter with an iceberg. Meanwhile, Jamie is picked up by the most famous submarine in history.

In many ways, this is an entertainingly untypical release, which starts off promising one mystery before becoming something else entirely – and then something else, and then something else. Nobody could accuse *The Wreck of the Titan* of lacking energy and momentum: with scenes of giant squid wrestling, underwater chases, polar bear hunts and whirlpools, there is almost too much action to be adequately conveyed on audio, though Big Finish gives it its best stab.

DOCTOR WHO
THE WRECK OF THE TITAN
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Equally, the cast impresses. Frazer Hines plays the older and wiser Jamie still with a hint of naiveté, so that the character is both unintentionally funny and as engaging as the Jamie of old. Of the guest cast, *Deep Space Nine*'s Alexander Siddig gives a suitably sinister performance, while Miranda Raison is outstanding as the terribly posh Tess, a very different proposition from showgirl Tallulah in *Evolution of the Daleks* (despite an amusing reference to having previously dabbled in thespianism).

Where *The Wreck of the Titan* is less successful is in making sense of its plot strands, and turning its myriad mysteries into something coherent. In that sense it is perhaps closer to the recent finale to *Lost* than it is to *Ashes to Ashes*.

Without spoiling it, the climactic revelation makes a kind of sense of everything that's gone before, but in some ways cheapens it as well. This leaves lingering doubts in the listener's mind about whether he's just wasted a few hours on a story that was nothing more than a shaggy dog tale. And not just this story: *City of Spires* as well. All this means that there's an awful lot riding on next time's *Legend of the Cybermen* story to justify our investment in the trilogy.

So, that leaves us with an audio that purposefully confounds expectations, reinforces the mystery of the black oil, and ends up with our characters one step forward and two back. **MATT MICHAEL**

> 'With scenes of **giant squid wrestling** and **polar bear hunts,** there is almost **too much action**...'

The **Song** of **Megaptera**

Audio Drama BIG FINISH
Written by Pat Mills **Starring** Colin Baker, Nicola Bryant, John Benfield, Neville Watchurst, Susan Brown, John Banks, Toby Longworth
Available *www.bigfinish.com* **RRP** £14.99

THOSE UNFORTUNATE SPACE whales. If they're not being carved up for cheap meat in South Wales, they're being used as spaceships, or – here – hunted for more than just their flesh. Megaptera is the leader of a pod of space whales – his capture will lead another thousand to a grisly fate, dissected and sold by the whaling ship. Fortunately for Megaptera, the Sixth Doctor and Peri are on hand to provide assistance, even if they are mistaken for eco-terrorists and in imminent danger of being sliced and diced themselves.

Although it was famously written firstly as a possible comic strip adventure for the Fourth Doctor, then touted as a TV script back in the early 1980s, the basic theme of the play is still surprisingly topical, as recent years have seen the sea battles between whaling vessels and ecologists intensify. The grizzled whaling Captain's pursuit of profit and contempt for the bleeding heart 'eco-tage' of the Doctor and Peri aren't a million light years away from current mindsets that see whales as another commodity to be harvested and sold.

The Song of Megaptera comes down unambiguously on the greener side of the fence: the Captain is entirely bad, perfectly willing to kill for profit and with no concern for the beauty or welfare of the whales themselves. We never really understand what motivates him to do this – presumably there are no easier ways to earn money back on the civilised planets, or maybe he just enjoys being evil. Presumably he votes Conservative and hates children as well.

So the strengths of the play are also its weaknesses: the wide-eyed description of whales diving beneath event horizons, with their time cores and tachyon tides, is beautifully reminiscent of the language of those turn of the Eighties comic strips and their talk of the tides of time and event synthesisers. *The Song of Megaptera* is almost a song of its own – with its own dialect, images and linguistic style. Likewise, some of the imagery brings to mind panels from those comic strips, scenes of Peri being consumed by a mushroom virus and developing her own little ecosystem; the horrible, goblin-like Caller who is forced to cooperate in the capture the whales; the grim, clanking, blood and rust stained bowels of the whaling ship. In the latter half of the play, and with fairy tale logic, we learn that people have been living inside Megaptera, like Geppetto, for years.

DOCTOR WHO
THELOSTSTORIES
THE SONG OF MEGAPTERA
FOUND AT LAST...

But the flipside of this wide-eyedness is a certain monochrome feel to the characters. The bad guys are bad because they're bad; the good guys are good because they're willing to help the Doctor and Peri. Though there's something to be said for the childlike simplicity of the storyline, ultimately it is too simplistic. As such, while this might have been good for a few comic strip pages in **Doctor Who Weekly** back in 1980, it doesn't quite translate to audio in 2010. **MATT MICHAEL**

Night's Black Agents

DOCTOR WHO
NIGHT'S BLACK AGENTS
THE COMPANION CHRONICLES

Audio Drama Big Finish
Written by Marty Ross
Starring Frazer Hines
RRP £8.99

NESTLED BETWEEN TWO OF the recent Sixth Doctor and Jamie audios, this small but perfectly formed *Companion Chronicle* sees the reunited time travellers fleeing a mythical Kelpie and ending up in the clutches of the grotesque Reverend Merodach.

In common with the current TV series, *Night's Black Agents* is a dark fairy tale: ultimately, it's a Scottish Rumpelstiltskin, with a beautiful princess enchanted and imprisoned by a withered and malevolent imp. This, plus kelpies wandering around the countryside, a hideously misshapen servant called Thrawn Janet, dank stone dungeons and a general air of lonely, windswept castles and moors, work together to bring to mind images from a hundred children's books. Evoking these primal memories so effectively, the audio is among the most tangible, the easiest to picture, and the most basically satisfying that Big Finish has ever produced.

It helps that Hugh Ross as Merodach is a brilliantly memorable villain: with a voice like mud gurgling through gravel, disgustingly delighted with his own wickedness and taking great pleasure in mocking Jamie's dignity. Along with Frazer Hines, who gives various Scottish-accented voice to the other characters, this is the best sounding *Companion Chronicle* yet.

That's especially true when the fairy tale atmosphere is supplemented by a scintillating dialogue between Jamie and Merodach, which reflects the eighteenth-century battle between the forward-looking forces of commerce and progress and traditional Scottish culture. To Merodach, Jamie is a comedy Scotsman, clad in tartan, clinging to the romance of history. To Jamie, Merodach is a grasping monster with no morals or respect for the past.

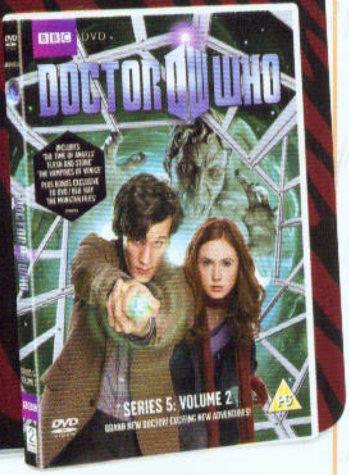
This play is very seductive and engrossing, and I cannot recommend it enough. **MATT MICHAEL**

THE WHEEL OF FORTUNE!

Angels and Adric and Autons! Quarks and Cobwebs and queer goings-on in Victorian London! They're *all* up for grabs! Spin the wheel, it could be *you*...

WIN! Weeping Angels & Vampires on DVD!

The second volume from Matt Smith and Karen Gilllan's first series of *Doctor Who*, featuring three thrilling episodes recently shown on BBC One, is released on 5 July by 2|entertain on DVD and Blu-ray price £15.99/£19.99. The episodes included on the disc are the *The Time of Angels*, *Flesh and Stone* and *The Vampires of Venice*. Also on the release is another in the series *The Monster Diaries*, featuring previously unseen footage and exclusive comments from cast and crew! To be in with a chance of winning one of **FIVE** copies, tell us the answer to this conundrum...



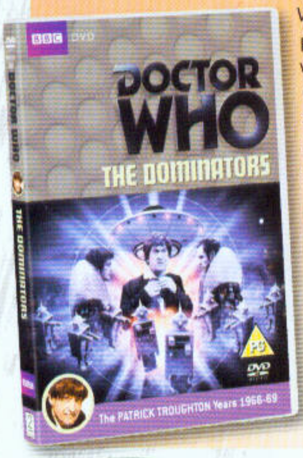
What advice does the Doctor give to Amy in *The Time of Angels*?

a) "Don't think!"
b) "Don't blink!"
c) "Don't wink!"

Call **09011 542 221** to enter, or post us your answer, putting this unexpected greeting at the start of the **DWM** address: "HELLO SWEETIE!"

WIN! The Dominators DVD!

Available on DVD for the first time from 5 July is the 1968 Second Doctor adventure *The Dominators*, starring Patrick Troughton, Frazer Hines and Wendy Padbury. As well as a newly-restored print of the story, the release comes complete with a host of extras including commentaries, documentaries, photo galleries and more! 2|entertain has kindly given us **FIVE** copies to give away, worth £19.99 each, so to be in with a chance of being a winner, just answer this:



Which *Play Away* star also appears in *The Dominators*?

a) Brian Can
b) Brian Cant
c) Brian Mightifyouasknicely

To enter call **09011 542 222**, or by post, putting this devastating order before the **DWM** address: "QUARK! DESTROY!"

WIN! Jago and Litefoot CDs!

They're back! Amateur investigators Jago and Litefoot, who memorably aided the Fourth Doctor in 1977's *The Talons of Weng-Chaing*, now star in their own series of audio adventures from Big Finish, beginning with this remarkable CD box set, on sale 31 July for £35.00, containing four fantastic full-cast stories! We've **FIVE** copies for readers who can answer this...

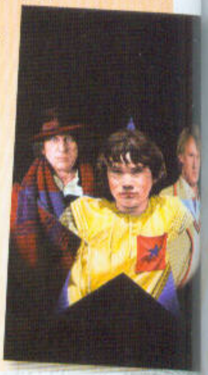
What are Jago's first and middle name?

a) Lenny Henry
b) Henry Gordon
c) Gordon Bennett

To enter call **09011 542 223**, or post your entry, putting Jago's unconvincing claim at the start of the **DWM** address: "I'M A TIGER WHEN MY DANDER'S UP!"

WIN! Matthew's memoirs!

Matthew Waterhouse, who played Adric on TV between 1980 and 1982, tells his own story in *Blue Box Boy: A Memoir of Doctor Who in Four Episodes*, available in July from *www.hirstbooks.com* price £11.99 paperback and £19.99 limited edition hardback. We've **FIVE** paperbacks to give away – plus, for one lucky reader, original art for the book by Steve Caldwell (see right)! See *www.stevecaldwellart.com* for more of Steve's work. To be in with a chance of winning this fantastic prize, just answer this award-winning poser:



What award does Adric wear with pride?

a) A bronze medal for philosophical competence
b) A silver sash for biological elegance
c) A gold badge for mathematical excellence

Call **09011 542 224** to enter, or by post, putting Adric's final lament at the start of the **DWM** address: "NOW I'LL NEVER KNOW IF I WAS RIGHT!"

WIN! Cobwebs CD!

Cobwebs, a brand new, full-cast audio adventure from Big Finish, reunites the TARDIS team of the Fifth Doctor, Turlough, Tegan and Nyssa for the first time in 27 years! It's available to buy on CD or to download for £14.99/£12.99 from 31 July, and we've **FIVE** CDs to give to lucky readers who can answer this end-of-an era poser...

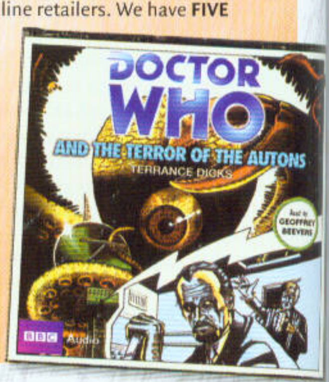
Where did Nyssa decide to stay in her final TV story?

a) The foul-smelling planet, Tersurus
b) The centre of the universe, Terminus
c) Crowded, noisy King's Cross Terminal

Simply call **09011 542 225** to enter, or by post with Nyssa's unlikely claim before the **DWM** address: "I'M INDESTRUCTIBLE!"

WIN! Terror of the Autons CD!

Doctor Who and the Terror of the Autons is released on 8 July from BBC Audio. This new talking book is read by Geoffrey Beevers and is available on CD priced £12.99 and also to download from online retailers. We have **FIVE** copies to give away to readers who can answer this Italian-flavoured poser:



In the TV version of *Terror of the Autons*, what is Lew Russell's assumed name?

a) Giuseppe Bellini – nationally!
b) Luigi Rossini – internationally!
c) Hamandcheese Panini – locally!

To enter call **09011 542 226**, or enter by post placing the Doctor's unconventional insult at the front of the **DWM** address: "YOU HAM-FISTED BUN VENDOR!"

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 24 June and close at midnight on Wednesday 21 July 2010. Service Provider: Eckoh, 0870 880 4869

BY POST: Send to **Doctor Who Magazine 423**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 21 July 2010.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Yes! It's time once again for you to vote for your favourites from the latest season of Doctor Who!

The 2010 Season Survey

If you've bought this issue of **DWM** on its day of publication, there's still one episode of this series of *Doctor Who* yet to be broadcast... but we want you to be able to start filling in your *Season Survey* forms the very second that the final credits roll on *The Big Bang!*

As usual, just fill in the various categories as instructed, and feel free to attach any additional comments on a separate piece of paper. We'll print some of the best comments alongside the results later in the year. Photocopies of the form are acceptable, as are scans of the completed form sent in by email – just attach the scan to an email and send to *dwm@panini.co.uk* with **'DWM** *Season Survey* **2010'** in the subject line. Alternatively, just pop your completed form in the post to the usual **DWM** address, listed below.

As an extra incentive to vote, a random five voters will receive a year's free subscription to **Doctor Who Magazine**. Result!

Best Overall Story

Give a mark out of 10 to each of the following stories from the latest series of *Doctor Who*, with 10 being a perfect score, meaning 'Completely amazing!' and 1 meaning 'Total rubbish!'
But please remember the following things...
DON'T give different marks for each episode of a two-part story, we want your overall score.
DON'T rank the stories in order of preference – you can give the same score to as many stories as you wish.
DON'T just tick one box for your overall favourite.
Got that? Right, start filling in the form!

THE ELEVENTH HOUR ☐
THE BEAST BELOW ☐
VICTORY OF THE DALEKS ☐
THE TIME OF ANGELS/FLESH AND STONE ☐
THE VAMPIRES OF VENICE ☐
AMY'S CHOICE ☐
THE HUNGRY EARTH/COLD BLOOD ☐
VINCENT AND THE DOCTOR ☐
THE LODGER ☐
THE PANDORICA OPENS/THE BIG BANG ☐

Best Writer

Please nominate your favourite writer from this year's series. Choose from **Steven Moffat** (*The Eleventh Hour, The Beast Below, The Time of Angels/Flesh and Stone, The Pandorica Opens/The Big Bang*); **Mark Gatiss** (*Victory of the Daleks*); **Toby Whithouse** (*The Vampires of Venice*); **Simon Nye** (*Amy's Choice*); **Chris Chibnall** (*The Hungry Earth/Cold Blood*); **Richard Curtis** (*Vincent and the Doctor*); **Gareth Roberts** (*The Lodger*)

Best Director

Please nominate your favourite director from this series. Choose from **Adam Smith** (*The Eleventh Hour, The Time of Angels/Flesh and Stone*); **Andrew Gunn** (*The Beast Below, Victory of the Daleks*); **Jonny Campbell** (*The Vampires of Venice, Vincent and the Doctor*); **Catherine Morshead** (*Amy's Choice, The Lodger*); **Ashley Way** (*The Hungry Earth/Cold Blood*); **Toby Haynes** (*The Pandorica Opens/The Big Bang*)

Best Actor

Please nominate your favourite three actors who appeared in this series. (Any male actor is eligible here, including regulars.)

1
2
3

Best Actress

Please nominate your favourite three actresses from this series. (Any female actor is eligible here, including regulars.)

1
2
3

Best Monster

What was your favourite monster that appeared in this series? Candidates include the Face Tendril, the Smilers, the Daleks, the Weeping Angels, the Vampires, the Silurians, the Krafayis, the Cybermen, the Autons, the Sontarans, plus others.

Best Villain

Choose your favourite villain from this series. Candidates include Prisoner Zero, Francesco, Rosanna, Dream Lord, Alaya/Restac, and others.

Best Male Supporting Character

Who was your favourite male supporting character from the series? (The Doctor is ineligible here.) Possible nominations include Rory Williams (Arthur Darvill), Winston Churchill (Ian McNeice), Guido (Lucian Msamati), Vincent van Gogh (Tony Curran), Craig Owen (James Corden) and others.

Best Female Supporting Character

Please choose your favourite female supporting character from the series. (Amy Pond is ineligible here.) Possible nominations include Young Amelia (Caitlin Blackwood), Liz Ten (Sophie Okonedo), River Song (Alex Kingston), Nasreen Chaudry (Meera Syal), Sophie (Daisy Haggard), and others.

Best Special Effect

Please choose your favourite special effect from any of this year's episodes.

Best Music

Please choose your favourite musical score from any of this year's episodes (nominate the story).

Greatest Contribution

Nominate three people who have worked on this series of *Doctor Who* (either in front of or behind the cameras).

1
2
3

Your Details

Name:
Address:
Age:
I've been a **DWM** reader since:

Send your completed forms to: DWM Season Survey 2010, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

The closing date for all forms is 1 September 2010.

WHO ON EARTH IS...

Doctor Who writer, director, actor and Dalek operator – is there no end to what this man can do?

Barnaby Edwards

Hello Barney! You're back in *Doctor Who* for the season finale. What does being a 'Dalek operator' involve?

"I'm the person who actually sits inside the Dalek. It's a bit like sitting on an office chair, sticking a dustbin over your head, and having a broom under your arm!"

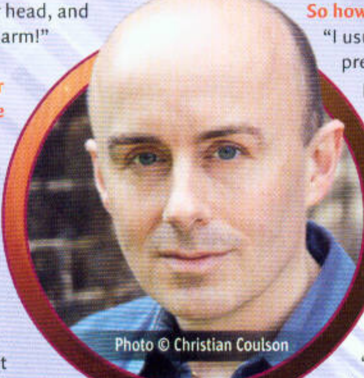


Photo © Christian Coulson

We know these new, larger Daleks are heavier to move around. But aren't they more spacious, too?

"If you imagine yourself going into battle, wearing a suit of armour, you want a suit of armour that fits you and follows your movements exactly. If you have a suit of armour that's three times the size, it doesn't actually make it easier. The fact that the Daleks are bigger means that we can no longer brace our knees against the inside of the casing, and twist our bodies to move the whole Dalek. You have to literally hold on to the sides of the Dalek with your hands and spin it round while you're half-crouched, so it's a different technique."

Have the changes given you any problems on set this year?

"In *Victory of the Daleks* – I'm not sure if you can see this in the show – they actually come up a ramp. When we practised this, the Dalek grounded. They had to completely rebuild the ramp, because the gap between the base of the skirt and the floor is less than on the old Daleks. We can only go up about a 1:50 slope!"

"**The Stone Dalek** is covered in something that **looks a bit like pigeon excrement**. I came out looking like a **Weeping Angel**!"

In the finale, you're operating the new Stone Dalek. Was that any different to work with?

"It's covered in something that looks a bit like pigeon excrement, in order to make it look like stone! All I know is that I came out looking increasingly like a Weeping Angel, because so much of this stuff was coming out, covering me in grey dust!"

Do you consciously get into character and 'perform' when you're operating a Dalek?

"It's funny. You sort of catch yourself doing it. We rehearse out of the casing, because it's much quicker, so it's just the Dalek actors moving around directly interacting with the other actors. When you're doing that, you absolutely have to get into the character, doing these long lingering looks and the head moves and everything. It's almost like being Robocop or something like that. When you get inside, you find you carry that over into your performance. So even though no-one can see you inside the Dalek, I'm still doing the same evil look to Matt!"

That sounds brilliant! It's a shame we never get to see it on screen.

"I think my performance does come out. I can certainly always tell which one I am in a scene!"

So how can we spot a Barney Dalek?

"I usually revolve on the spot. I'm pretty good at keeping absolute pin-point accuracy when turning round in tight spaces. If it does complicated little twisty moves, that's usually me. Although I have to say, Nicholas Pegg who does the other main Dalek is just as skilled as I am!"

Do you ever get recognised by fans?

"When we're filming, there are a lot of *Doctor Who* fans who are often there waiting for you. I often get recognised by my shoes, because I've had the same special Dalek shoes since my very first episode, which are a pair of trainers with gaffer tape on them, and look a bit like 1920s spats."

What are those for? Practical reasons, or just a bold fashion choice?

"I tried a number of shoes out, when I was doing [the 2005 episode] *Dalek*, and these were just the ones that happened to have the best grip. But unfortunately they were white trainers, and whenever we did low shots, you could see little bits of white, so they have to have black gaffer tape all the way round the bottom. So I've kept the same shoes. I'm not really that superstitious, but I do quite like wearing them. And they'll make a massive amount of money when I retire and sell them on eBay!"

You've just launched your own company producing classic literature on audio, Textbook Stuff. How did that come about?

"A couple of years ago, I wrote an adaptation of *Phantom of the Opera* for BBC7, and during the research for that I read an awful lot, and thought, why aren't these done with full a soundtrack? You have lots of plain audiobooks, and various adaptations where a great book is cut down to half an hour, so I thought I'd set up a company where you have fully unabridged readings, with sound design and incidental music to support and enhance the text without intruding on it. You've effectively got a cinemascape in your head. And we've got some great readers: Martin Jarvis, Miriam Margolyes, David Soul, Andrew Sachs, John Sessions..."

And they're reading the work of big names like Bram Stoker, Charles Dickens, and Christina Rossetti. Will the range appeal to listeners who aren't familiar with those writers?

"Because of the unabridged nature, they will appeal to aficionados, but because they are designed to be entertaining and gripping and fantastically thrilling, they will appeal to people who have never come across those writers, or never have any intention to read those writers."

Barnaby Edwards was talking to Dan Berry. The first Textbook Stuff releases are available to buy as downloads now. Details can be found at www.TextbookStuff.com

Coming in DOCTOR WHO MAGAZINE 424

Biggest Bang Ever!

Join us next issue for the aftermath of *The Big Bang!* Director Toby Haynes takes **DWM** readers through the making of this epic *Doctor Who* extravaganza!

Man of Plastic!

DWM catches a word or three with Arthur Darvill, the man who plays Amy Pond's husband-to-be, Rory Williams!

The Boy Wonder!

It's been almost three decades since that mathematical genius Adric first stowed away on board the TARDIS. Now **DWM** tracks down his *alter ego*, actor Matthew Waterhouse, for a rare interview!

Beware WOTAN!

There's something peculiar going on at the top of the Post Office Tower! Yes, *The War Machines* is required... in *The Fact of Fiction!*

Loony Tunes!

The Doctor and Amy have a song to sing in a new comic strip story, *Planet Bollywood!* – by Jonathan Morris and Roger Langridge!

Plus!

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